Kine WEEKLY

WANTED: POST-WAR PLANS

See page 3

ALL *Joshing* ASIDE!

THERE'S ONLY ONE COMPANY THAT REALLY GIVES YOU SECURITY!

And!

THERE'S ONLY ONE COMPANY THAT CAN, IN A SINGLE WEEK, GIVE YOU . . .

(*over, please!*)

This Terrific Tuesday!

"ANDY HARDY'S DOUBLE LIFE"

Mickey ROONEY • Lewis STONE • Fay Holden • Cecilia Parker • Ann Rutherford Esther Williams • DIRECTED BY GEORGE B. SEITZ

This Wonderful Wednesday!

"CARGO OF INNOCENTS"

Robert TAYLOR • Charles LAUGHTON Brian DONLEVY • Walter Brennan Marilyn Maxwell • DIRECTED BY ROBERT Z. LEONARD

This Thrilling Thursday!

"KEEPER OF THE FLAME"

Spencer TRACY • Katharine HEPBURN Richard Whorf • Margaret Wycherly • Forrest Tucker • Percy Kilbride • DIRECTED BY GEORGE CUKOR

This Phenomenal Friday!

"MADEMOISELLE FRANCE"

Joan CRAWFORD • John WAYNE • Philip DORN • Reginald Owen • Albert Bassermann John Carradine • DIRECTED BY JULES DASSIN

DAY AFTER DAY...WEEK AFTER WEEK...YEAR AFTER YEAR...YOUR FRIEND & YOUR FORTUNE

METRO Goldmine MAYER!

Kinematograph WEEKLY

No. 1,870. Thursday, February 18, 1943. Vol. 312

MEETING EUROPE'S FILM NEEDS

Immediate Planning Imperative

PRODUCERS' OPPORTUNITY

IMMEDIATE preparation of a plan to supply the European post-war market with film entertainment is urged by Trade observers in this country.

They point out that entertainment will figure high in the predominant requirements of the occupied peoples when their countries are freed.

Unless the Trade is to acquiesse in the handing over of this potential market to U.S. interests, it must evolve some scheme by which selected British films of high quality should be sub-titled or dubbed in the language of the countries concerned.

National co-operation of producers backed with the fullest Government assistance is essential to the success of the plan.

What is being done in this country to provide on the day the war ceases film entertainment in the occupied countries?

The KINE. has been at pains to discover what preparations are being made for that contingency, but cannot discover that any steps are being taken to provide this entertainment.

The problem is this. On the day when war ceases and the German armies vacate the occupied countries, the harassed and oppressed inhabitants will wish to see no more German films as long as they live. They will need entertainment which will build up their morale and give them cheer.

And they will not want to wait six months while copies of British films are being prepared for screening overseas.

France, Belgium, Holland, Norway, Denmark, Czechoslovakia, Jugoslavia, Poland, Greece—yes, even Sweden and Switzerland will be avid for something other than the aggressive, swashbuckling pictures extolling Nazi deeds and expressing Nazi *kultur*.

How is the problem to be met?

Now, even while there is immediate prospect of peace (appears wishful thinking), copies of the best of our British films of the past three years (during which time no film of our production has been seen in the oppressed countries) should be furnished either with native-spoken dialogue or native-written superimposed captions, and held ready to send to those

Continued on page 24

£315,000 KINEMAS NEGOTIATIONS

George Palmer Acquires Largs P.H.

A considerable extension of ctivities is contemplated by eorge Palmer, chairman of Asso-iated G.P. Cinemas, which has equired the Largs Picture House, ormerly owned by ex-Provost obertson of that town. It is the irst of a number of deals now in egotiation for kinema properties o the value of £315,000.

The Largs Picture House will be losed for a few weeks in order that few necessary improvements may e carried out, including the in-tallation of Western Electric ound equipment.

Head office of the circuit is now t 149, West George Street, Glasgow.

STOCK ECONOMIES AFFECT PRICES

The possible effect on kinema ttendances arising from the pros-ect of shorter performances owing o the raw stock economies ad-ersely affected movements of inema shares, which, for the most art, are lower on the week.

Arrangements have been made for the nnual meeting of Lancashire Cinema ld Boys' Association to be held at the orthleigh Club, Old Trafford, Man-hester, on Friday, March 12, to be fol-wed by the annual dinner and social union.

POST-WAR

Ulster Plan to Preserve Film Prints

OWING to the increase of complaints respecting the condition of film prints North Irish exhibitors have appointed a committee to formulate a scheme for the supervision of release prints and regular examination of projection equipment.

During January over 70 kinemas have submitted to a sub-committee of the Northern Ireland C.E.A. some 700 complaints on the condition of films.

In the majority of cases the report allocated blame to the projectionists. Unattached leaders, bad joins, flash marks, formed the basis of the complaints.

"It can be recommended," the report went on, "that exhibitors impress upon projection staffs the importance of ordinary care in handling copies, that titles and leaders be affixed firmly upon despatch, that while it is realised that various systems require different start marks, this can be done intelligently without impairing the facility of subsequent marking. More care should be paid to joining, and, while the difficulty of obtaining spare parts is realised, more care in the handling of worn

Continued on page 5

KINEMA SEATING AND PRICES

Nottingham Action

Following complaints with regard to the allotment of seats and prices charged at Nottingham kinemas, Nottingham Watch Committee has decided to attach a condition to all licences so as to obviate the state of affairs as revealed by the complaints, and to protect the public.

Leeds C.M.A. Formed

Another new branch of the Cinema Managers' Association was established at Leeds last Sunday at a meeting of the Leeds and district kinema managers. Provisional officers and committee were elected and another meeting has been arranged.

A similar meeting will take place at Newcastle-on-Tyne next Sunday, at which Stephen W. Smith, secretary of the National Federation of Professional Workers, and T. O'Brien will be the principal speakers.

Raw Stock Economy Discussions

DURING the week Board of Trade officials have in turn conferred with representatives of the various associations on the best method of attaining the 25 per cent. reduction in the use of film stock.

The meeting at the Board of Trade with the C.E.A. was concerned with the problems likely to confront exhibitors as a result of rationing film stock, particularly with the proposal to reduce running time.

It was agreed that the questions raised should be further discussed at an early C.E.A. meeting, to be followed by a further meeting between the Association and the Board of Trade.

The C.E.A. deputation put forward a suggestion that a substantial economy of film could be achieved by the pooling of newsreel prints, and the running of newsreels concurrently as well as by a cut in the length of newsreels.

If this were adopted the limitations of playing time could be lessened substantially.

The C.E.A., the newsreels and the K.R.S. are to meet jointly to consider problems arising from the situation.

It was the submission of the deputation that, provided other rearrangements were made to extend the life of newsreels, the cut of one hour per day in every kinema programme would 'suffice

Continued on page 24

World Wide Coverage on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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PLANNING AHEAD

PEOPLE there are who have a cold reception for ideas of post-war development. Let us win the war first, they say, implying that they need not think for to-morrow until to-morrow dawns.

Those of us who can look back, as well as forward, will, however, have learned a different lesson. They will have realised that the country, or the industry, which enters a campaign with proper resources in the way of organised data has at least a chance—without them it is beaten before it starts.

And this is why we commend to the attention of every member of the Industry who is not afraid to use his brains an invitation to visualise what sort of a world he will be catering for when peace comes. Clouds above us and around us are still black, but sooner or later we know they will break.

Hard as it may be to picturise the new world, there are some features of it that will affect our whole existence so vitally that some attempt to prepare ourselves for a peace time national effort is urgently called for. And the essential preliminary steps involve a systematic examination not only of our anticipated resources but of our aspirations as well.

Unless the talk we have heard about the service of the kinema in building up our own morale and international relations is all humbug, we must regard our coming responsibilities very seriously. British culture can be shown to the world by no method as efficiently and expressively as by the screen, and it will be our duty to take up this burden.

But first of all we must get our own people to grasp the fact that this is going to be our function, so that they may by advance thinking prepare something like an effective plan, a plan which will tell the story of this country not only to all Europe, but to all the earth.

Long Shots

FOLLOWING the meetings of the various associations with Board of Trade officials I hear warm appreciation of their practical businesslike handling of problems without any lessening of the tactful manner of dealing with the situation. This is, of course, subject to the necessary governing principle of carrying out official instructions imposed from above, but the velvet glove is pleasant to the touch, even if the hand within is a little rigid.

IT was obvious to many people that sooner or later some kind of rationing of film stock to the Industry must be imposed. That it has been delayed so long, in face of increasing demand from Ministries and Trade alike, has been the surprise.

THE first serious note was sounded when Ernest E. Blake, managing director of Kodak, called the Trade together over 12 months ago and spoke of the narrow margin of stock in this country with which to meet the many demands.

FROM March onwards the KINE. continually brought this subject to the fore, pointing to the shortening of programmes which must follow, only to be met with in some directions with a refusal to worry about what was ahead.

OUR New Year issue brought up the subject again in an article by Arthur Dent, who discussed with considerable prescience the steps which would have to be taken. In a few days it is expected agreement will have been reached between the various sections of the Industry and the Board of Trade and the scheme will be outlined.

IT was a great pity that Sam Smith, absent in the U.S., couldn't have been at the Regal, Marble Arch, on Friday evening last for the world première of "To-morrow We Live." There was a flavour of spacious pre-war Trade occasions about this one. Crowds of people tried to buy tickets at the last minute, and there were huge crowds outside watching the arrival of gallant soldiers from the fourteen United Nations.

NOT only was it a glamorous occasion, but as the crowds surged to their seats, and as de Cadinet's short documentary of the Fighting French unfolded, one became impregnated deeply with the insufficiently propagated understanding of what the peoples of German-occupied Europe are suffering. This was due to meeting exiled Poles, Frenchmen, Czechs and Norwegians and Dutchmen, whose folk are in Europe. They saw on the screen the way their folk are behaving, and we saw it, too, with such eloquence, such realism and such sincerity.

GENERAL DE GAULLE himself who was patron of this première in aid of the Fighting French and Soviet War Charities, could not be there but gracious and petite Madame de Gaulle, dressed in simple black, deputised for the leader of the Fighting French. It was a deeply impressive moment when she quietly and unostentatiously took George King by the two forearms and said "C'est beau. C'est bien la France."

MANY famous French and Russian fighting men were in the audience and at Sid Myers reception afterwards. There was another moving moment when, grey-haired, be-ribboned and grim Colonel de Lagâtinerie, on behalf of the Fighting French, returned thanks in simple English words for the magnificent contribution to his charitable funds that George King, British Lion and the management of the Regal had worked so hard successfully to produce.

THE Duchess of Atholl, who had laboured so well for the success of this presentation of "To-morrow We Live," also made a forthright, hard-hitting speech. She said that the film was a revelation to her of how good a British film could be. Never had a picture so poignantly and vividly captured the underground struggle of oppressed, yet free, peoples.

JIMMY MacBRIDE'S motion at the Annual General Meeting of the Scottish branch, which was defeated, is still being discussed in Trade circles in Glasgow, where the demand which he voiced that Scotland should be left out of the C.T.B.F. drive is being warmly—and sometimes hotly—supported.

IN some offices the staff, with truly Scottish stubbornness, point blank refused to contribute to the English fund, pointing out that they contributed to the Scottish Benevolent Fund, from whom they get benefit when necessary. To-morrow, which is Employees' Day, will prove how strong in their rebellion these objectors are.

MENTION of Employees Day for the C.T.B.F. is a reminder that it is an innovation designed to create a workers' counterpart of Cinema Day, which has been so wholeheartedly supported. As the benefits of the C.T.B.F. and of "Glebelands" are at the disposal of those employed in the Trade and its associated industries, their support (as well as that of companies, corporations and employers, obtained by means of Cinema Day) should be enlisted.

COLLECTION sheets and staff-board notices, explaining both the Day and the work of the C.T.B.F. have been supplied to kinemas, renters' head and branch offices, studios, laboratories and accessory firms, and the Day's collection, which is a voluntary—and it is hoped a silver—one, is applicable to all who are employed in any industry dependent on the film trade, from usher and office boy to supervisor and managing director.

A SCHEME which was being explored by which the Cambridge Theatre would become a kinema for a season, opening to-day with "My Gal Sal" (20th Century-Fox) is for the present in abeyance. A decision will be reached within a few days on the subject.

VIEWERS of the C.E.A. Red Cross film which was shown privately on Tuesday came away with a very favourable impression of the picture, both for its story-telling and pictorial value and for the prospects of its appeal to the hearts and pockets of patrons.

THE C.E.A. goal of a quarter of a million pounds by the end of the campaign in the autumn is a high one, but if it is borne in mind that there are very few families who cannot count a prisoner of war among relatives or friends the aim does not appear extravagant. The Red Cross Prisoners of War Parcels Fund expends £12,000 a day—a heavy drain on resources.

MANY old friends have heard with deep regret of the death on Sunday last at Midhurst of Harry Bentley, son of the late Walter Bentley at the age of 46. The cremation of the body took place at Woking yesterday. A memorial service is to be held at Woking Crematorium to-morrow, Friday, at 3 o'clock. It is requested that no flowers be sent.

WAR production in Coventry increased by 20 per cent. in one week as a result of the great scheme of rewards to workers held in connection with the presentation of the Crown Film Unit subject, "Coastal Command," distributed by Paramount. Numerous factories were invited to nominate one of their workers who had achieved the best production results during the week in question; rewards for their efforts were a number of National Savings Certificates presented jointly by Paramount Film Service and Gaumont-British Picture Corporation.

THE actual presentation of the prizes to the sixteen winners was made on the stage of the Gaumont, Coventry, by the Mayor of Coventry, Ald. Mrs. E. Smith. The ceremony was filmed and is to be screened in kinemas and factories throughout the country. Capt. Strickland, M.P. for Coventry, thanked Paramount and Gaumont-British for their fine patriotic endeavours in organising the contest.

RUMOURS connecting Arthur S. Moss with the Southan Morris Group of kinema theatres which were current towards the end of last week are now declared without foundation in fact.

LOVERS of the romantic have always been attracted by the title of "The Kinema in the Woods" at Woodhall Spa, of which Major C. C. Allport is proprietor and manager. Those who know it will hear with interest that Mrs. Allport, who has been managing the house since the outbreak of war, when the Major rejoined, has become the mother of a son, Gordon. Up to the time of her marriage in July, 1939, she was cashier at the kinema, having been employed there from the time of leaving school.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Criticism

HE had all the necessary qualifications to become a film director—at least he was the boss's brother-in-law. The sound man went bald, the cameraman grey. The demands of the new director were just impossible, but somehow they managed to get the angles he wanted, although he asked for shots that gave no room for lighting, no space for sound equipment.

When the film was shown both the cameraman and the sound chief were anxious to see what the critics thought of the way they had achieved the impossible. This is what they read.

"Directorially the picture is sheer genius, the director has gone back to the old masters for his model, the blending of light and shade and the restrained but always effective use of lighting is inspirational. The unique use of sound also proves that in him the company has one of the greatest directorial brains of our times."

Nursery Rhyme

Little Jack Warner
Went to the coroner
Sighing and shaking his head.
He looked a bit glum
As he said, "Listen, chum,
"The two-feature programme is dead."

Celluloid Saving

DELVING into the problem of the celluloid saving, we still say that the surface has only just been scratched.

Why not employ shorter actors so that they wouldn't take up so much room on the film, then the frame could be drastically cut in size and a saving of three or four frames to the foot effected.

And who wants to see Dietrich's face? Why not just the legs? This would half the expenditure of film on any Dietrich opus.

And that record longie, "The Life and Death of Colonel Blimp"—even the title must take up the first two reels—how about cutting out the life and letting us in at the death?

Wouldn't two horsemen of the Apocalypse be just as acceptable as the more usual four? After all, Gene Autry gets along on his own just as well as the Mesquiteers, although there's three of them.

And couldn't "Nine Men" have been cut to a triangle drama by substituting one piece of "Oomph" for seven bits of "Umpity Poo"?

Perhaps the biggest saving with most films would be to give them only a sufficient ration of celluloid to tell the story in; all kinemas would then develop into newsreel theatres.

Critical

ERNEST BETTS
When pictures he vets
Thinks he can work a cure
By taking their temperature.

U.S. MOBILISES FOR WAR

Special "Kine." cable from "Motion Picture Daily"

***COMPLETE ROSTER** of the Industry's top executives in New York and Hollywood began a week of meetings in Hollywood on Monday last to discuss the critical war time operating problems and set long range policies. It is expected the agreement on the maintenance of strong backlog of unreleased product to meet emergencies may affect production and release schedules. The meeting follows the broad discussion held in New York last week between company heads and the Office of War Information on the Industry's war time operation.*

***ARTHUR SACHSON**, head office sales official of Warners, is named Assistant General Sales Manager.*

***U.A. SIGNS** Samuel Bronston on a five-year deal to produce fifteen features.*

CHILDREN'S SAFETY AT KINEMAS

Halifax Precautions

Conditions relating to the admittance of children to picture houses and theatres in the town were laid down by the magistrates at Halifax Borough Licensing Sessions last week.

The Chairman (J. Hilbert) said the committee was anxious to make every endeavour to secure the safety of children. The conditions he announced were:—

Children under 12 shall not be admitted to the balcony, unless accompanied by an adult of mature age, at the Palladium, King Cross Picturedrome, Almbra Picture House, Grand Theatre, and the Electric Theatre.

In every case where a children's matinée is run, there shall be one attendant for every 150 children; exits to be opened during the performance, the manager not to leave the auditorium during the performance, and the attendants who are there to look after the children must be adults of mature age.

BLACKBURN S.O. FEELERS

One of the members of the Blackburn Watch Committee has been collecting information for consideration by his colleagues of the reaction of kinema proprietors to the proposal that Sunday entertainments should be provided for the troops. On a questionnaire, exhibitors were asked to state if they were in favour of Sunday opening, giving part of the proceed to charities and preferential admission prices for troops. Other questions deal with the admission of children and staffing problems. A preliminary analysis of the replies does not reveal any general desire for Sunday opening.

SOVIET FILMS NEW DISTRIBUTION POLICY

Organisation Expands

WITH the growing distribution in this country and the increasing public realisation that Soviet films are first-class entertainment and not just propaganda tracts, the Soviet Film Agency, the Department of the Soviet Embassy responsible for the handling of Russian pictures in the British Isles, has decided to abandon its exclusive distribution policy and permit its films to be handled by different renters; the first being "One Day of War," by Pathé, and the second "The Bright Path." a musical by Butchers.

With the distribution by Pathe of "One Day of War," which is generally released this week (February 15), a new policy was inaugurated whereby Soviet films will be handled by different distributors. Butchers are handling "The Bright Path," a musical at present being done into English by the Soviet Film Agency unit, directed by Herbert Marshall.

The Year's Programme

A formidable array of features and documentaries is lined up for 1943. These include:—"Undefeated," the second of the "Military Notebook" series; "Russian Guerillas," a thrilling story based on the fighting behind the German lines; "The Swineherdess and the Shepherd"; and "Volga, Volga," musical comedies which should prove as popular as the gayest Hollywood offering. Documentaries include:—"The Glory of Sebastopol," "The Defeat of the Germans before Stalingrad," and "69th Parallel," dealing with the struggles of the Northern Fleet including the convoying of our Allied transports.

The public's increasing admiration for Russia and their undoubted desire to know more of a country and a people who can fight so brilliantly is creating a growing demand for these films; a demand made more forceful as the public realises that Russian films are first-class entertainment.

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Continued from page 3

ULSTER TACKLES PRINT CONDITIONS

parts, such as sprockets, gates, etc., would eliminate a good deal of trouble."

The report also suggested that a card of suggestions should be issued to all operators and that renters be invited to co-operate as far as their own repair depots were concerned.

Mr. MacDermott added that he would also suggest that exhibitors be asked to inform both the Association and the renters of any bad copies of films and to state the name of the renter or the kinema from which the film came.

Ben Bloomfield, moving that the report be adopted with the chairman's timely suggestions, urged that they should not let the matter drop.

George Lodge said that the present methods of looking after films were unworkable. There should be proper care of films and an inspector to look at the equipment. He felt renters would contribute to such a scheme.

The meeting asked Mr. Lodge to submit such a scheme for the consideration by the committee.

Petrol supplies were also discussed, and the Chairman announced that together with members of the special sub-committee he would discuss exhibitors' cases with the Petrol Officer.

Red Cross Appeal Trailer

"UNTIL THE DAY"

A private screening was given on Tuesday last to the Trade Press in the G.-B. Theatre, Wardour Street, W.1, of the trailer film which will assist the C.E.A. campaign in aid of the Red Cross and St. John Prisoners of War Parcels Fund. The film, which has been made possible through the generosity of J. Arthur Rank, of Gaumont-British, and A. G. Allen, of A.B.C., is entitled "Until the Day." Five hundred copies are being made and will be screened in successive weeks all over the country, beginning next week in London.

The production is a very creditable one, reflecting great credit on F. Watts and Castleton Knight, who were responsible for the story, with R. J. Minney as script writer.

It opens with a father and mother at Christmas time anticipating the joy of hearing a soldier son broadcast by radio. Disappointment comes with the news that he is missing, and later that he is a prisoner of war.

Subsequently, they have the satisfaction of knowing that he is the recipient in captivity of a parcel through Red Cross channels, and a tour of the Red Cross premises showing distribution activities closes the picture.

The film should do much to augment the C.E.A. effort, the target of which is £250,000. It is to be distributed by Pathé Pictures and will reach the first kinemas in the provinces by March 8.

Arrangements have been made through the nation-wide activities of the Red Cross for personnel to undertake collections at kinemas, so relieving exhibitors of personal responsibility.

"RANDOM HARVEST" Fifth Week at Empire

The maximum time allowance for "Random Harvest" on the Empire schedule, which is always crowded, was three weeks, with a vague hope that two weeks might suffice. But, after the first week-end attendances began to climb. The second week was better than the first, and after a week-end of jammed houses, a third week was arranged and then a fourth week was conceded. This has excelled all previous weeks and a fifth week has had to be engineered.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 18 AND WED., FEB. 24

Thursday

Thunder Birds (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Gene Tierney, Preston Foster, John Sutton, Jack Holt, Dame May Whitty, George Barbier. **Director:** William A. Wellman.

"Thunder Birds," blending blood-tingling action, thrills, comedy and romance, tells the exciting, timely story of eager, adventure-loving youths of all nations training to take their part in raining down destruction from the skies upon the enemy. Actual cadets from the four corners of the globe take part in the flying sequences and ground scenes at the Thunderbird airfield in Arizona, where most of the film's action takes place.

To this field, run under Army supervision, comes a young English surgeon, who gave up a brilliant career to win his wings. About the same time a crack American flier, past the age for combat duty, arrives to serve as an instructor, and the surgeon becomes his first pupil. But while both have flying in their blood, they have, too, romance in their hearts, and soon a feud arises between them over a beautiful girl who lives on a nearby ranch. Between lessons, between flights, between exciting adventures in the sky, they vie for the girl's affections, while she is torn between the two—one, young and reckless, headed for a death-defying future in the world's war-torn skies, the other an adventurer with a lifetime of excitement already behind him.

Filmed in Technicolor and directed by William A. Wellman, himself a veteran flyer, the picture has its authenticity and timeliness pointed by a stirring commentary at its opening and closing scenes written and spoken by John Gunther, noted correspondent.

Keeper of the Flame (*M-G-M*)

Own Theatre. 11 a.m. and 2.30 p.m.
Cast: Spencer Tracy, Katherine Hepburn, Richard Whorf, Audrey Christie, Donald Meek, Frank Craven. **Director:** George Cukor.

Spencer Tracy and Katherine Hepburn have been happily brought together again as the stars of a timely and deeply significant story of contemporary American life, "Keeper of the Flame."

Adapted by Donald Ogden Stewart from a story by I. A. R. Wylie, it is first of all an absorbing newspaper story, with Tracy as Steven O'Malley, a foreign correspondent who has returned to his own country after being kicked out of Germany.

The first assignment Steve covers on his return is the strange death of a famous American, Robert V. Forrest. While on his investigation Steve meets the young and fascinating wife of the great man, Christine, played by Miss Hepburn. He falls desperately in love with her, yet is determined to uncover the truth, even when he begins to suspect that she has deliberately murdered her husband.

Three prominent stage stars from Broadway head the supporting cast. Richard Whorf plays the sinister Clive Kerndon, secretary to the great man, who attempts to block Steve's investigation. A bright newcomer to Hollywood is Audrey Christie. She plays Jane Harding, girl reporter, who complicates matters by being in love with Steve.

Also featured are Donald Meek, portraying Arbunot, harassed and ineffectual clerk of a hotel, and Frank Craven, veteran character actor and playwright, as the kindly Dr. Fielding.

Gene Tierney and Preston Foster in THUNDER BIRDS, 20th Century-Fox's thrilling Technicolor production

Friday

Mademoiselle France (*M-G-M*)

Own Theatre. 11 a.m. and 2.30 p.m.
Cast: Joan Crawford, Philip Dorn, John Wayne, Ann Ayars, John Carradine, Reginald Owen. **Director:** Jules Dassin.

For the first time teamed with romantic Philip Dorn, Joan Crawford flashes across the screen in a vivid love story, "Mademoiselle France." The film tells the story of a spoiled and petted Parisian woman who runs against the realities of Nazi occupation in France, but, spurning escape, chooses to remain in Paris with her lover.

Joan Crawford's recent films provided a foretaste of the great performance she now gives. Philip Dorn plays a high-powered, romantic rôle for the first time on the American screen. Famed in Europe as "the great lover," this Dutch star characterises a French industrialist who, pretending friendship for the Nazis, is able to serve his country by supplying the Germans with badly constructed war materials.

John Wayne is seen as an American R.A.F. flier who escapes from a German prison camp to Paris. There he is befriended by Joan Crawford, who hides him.

Submarine Alert (*Paramount*)

Plaza Theatre. 2.40 p.m.
Cast: Richard Arlen, Wendy Barrie, Nils Asther, Roger Pryor, Abner Biberman, Marc Lawrence, John Miljan. **Director:** Frank McDonald.

"Submarine Alert" tells a thrilling, actionful story of a radio technician who unwittingly becomes involved with a group of foreign agents. Richard Arlen plays the principal part and has one of those two-fisted, vigorous rôles for which he is famous. The spy combination for which he finds himself working, control a powerful and compact sending set which causes a good deal of anxiety to the authorities before Arlen, with the assistance of an attractive F.B.I. agent (played by Wendy Barrie), brings about the capture of the spies. There is plenty of incident in this fast-moving, exciting story, while Richard and Wendy make a delightful romantic team. The large supporting cast includes many well-known players, including Ralph Sanford, Patsy Nash and Dwight Frye, in addition to those noted above.

Tuesday

Thunder in the City (*International F.R.*)

G.B. Private Theatre. 11 a.m.
Cast: Ed. G. Robinson, Lili Deske, Nigel Bruce, Constance Collier, Ralph Richardson. **Director:** Marion Gering.

Reissue of an Edward G. Robinson British film in which he appears as a penniless American salesman who bluffs his way into English society and floats a million-pound company.

A story compounded of brains, bluff and persistence rewarded by romance and success.

Wednesday

Yesterday's Hero (*International F.R.*)

G.B. Private Theatre. 11 a.m.
Cast: Mickey Rooney, Anne Nagel, Frank Shields.

Reissue of an earlier Mickey Rooney which achieved popularity and box-office success.

Story relates to an American small town milk combine, ostentatiously mooted as a means of price protection for the farmer suppliers, but in reality a ramp to provide easy money for the promoter.

Interest mainly provided by Mickey's schoolboy escapades and the hand his new school mistress takes in his development.

The Silver Fleet (*G.F.D.*)

Leicester Square Theatre. 2.30 p.m.
Cast: Ralph Richardson, Googie Withers, Esmond Knight, Beresford Egan, Frederick Burtwell, Kathleen Byron, Willem Akkerman, Dorothy Gordon, Charles Victor, John Longdon, Joss Ambler, Margaret Emden, George Schelderup, Neville Mapp, Ivor Barnard, John Carol, John Arnold, Philip Leaver, Laurence O'Madden, Anthony Eustrel, Charles Minor, Valentine Dyall, Lieut. Schouwenaar, R.N.N., Lieut van Dapperen, R.N.N. **Directors:** Vernon Campbell Sewell and Gordon Wellesley.

Presented by Michael Powell and Emeric Pressburger, "The Silver Fleet," new production from The Archers, is a thrilling tale of Dutch sabotage under Nazi domination. Based on facts from refugee sources, it tells an inspiring story from the aspect of the domestic lives of the men and women concerned in the Dutch underground movement.

Ralph Richardson plays the role of Jaap van Leyden, Dutch shipyard owner, who is suspected of being a Quisling, even by his wife, Helene, played by Googie Withers. The tragedy of their home life is interwoven with the exploits of a Dutch Scarlet Pimpernel, "Piet Hein," unknown leader of the sabotage movement. "Piet Hein," under the very noses of the Gestapo itself, gets one Dutch submarine safely to England, and another blown up on its diving trials with many high German officials aboard. The mystery of the identity of this shadowy hero is only solved in the closing scenes of the film.

Authentic in detail, "The Silver Fleet" is one of the most gripping films screened, and has the official interest of the Dutch Government and the British Admiralty.

URGENT

Save Every Scrap of Waste Paper.

Esmond Knight in the Archers' production THE SILVER FLEET (G.F.D.)

NINE FOR PARAMOUNT

***PARAMOUNT** is in the throes of one of its busiest production programmes, with nine new pictures before the cameras and three others in advanced stages of work.*

The trio which have been in production for some time are the Bing Crosby-Dorothy Lamour musical in Technicolor, "Dixie"; the Mark Sandrich subject, "So Proudly We Hail," starring Claudette Colbert, Paulette Goddard and Veronica Lake; and "Lady in the Dark," the Technicolor musical play with Ginger Rogers, Ray Milland, Warner Baxter, Jon Hall and Mischa Auer.

The nine new starters include several notable vehicles and some of the year's most pretentious pictures.

One of the biggest is the new Bob Hope comedy, "Let's Face It," based on the great stage musical.

Then there is yet another lavishly designed musical, "Riding High," in Technicolor, with Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Cass Daley, and the Milt and Frank Britton Band.

Franchot Tone, Anne Baxter, Akim Tamiroff and Erich von Stroheim head the cast of "Five Graves to Cairo."

Another big-scale subject in this new group is "Incendiary Blonde," the spectacular musical based on the career of Texas Guinan, starring Betty Hutton and Alan Ladd under the direction of Lewis Allen.

"Hostages," adaptation of Stefan Heym's dramatic novel, is also included in this line-up.

Others in this batch of nine are "Henry Aldrich Plays Cupid," with Jimmy Lydon, Charlie Smith and Diana Lynn; "The Good Fellow," play by George S. Kaufman and Herman Mankiewicz, with Cecil Kellaway, Susan Hayward and James Brown; and "Alaska Highway," latest Pine Thomas production, starring Richard Arlen and Jean Parker.

PRINCIPLE OF SHORTER PROGRAMMES ACCEPTED BY C.E.A.

Board of Trade Insists on 25 per cent Cut

DEPUTATION TO DISCUSS WAYS AND MEANS

PRELIMINARY consideration to the demand by the Board of Trade for a cut of 25 per cent. to be made in the consumption of raw stock was given by delegates to last week's meeting of the General Council. Government view was that shorter playing time is inevitable, and the renters and Service departments are to be rationed.

Coincident with this decision of the Board of Trade came a suggestion from the Minister of Fuel and Power that certain of the less well-attended matinée performances should be abandoned, in the interests of fuel economy.

General Secretary Fuller explained that 25 per cent. less film stock would be sent over from the U.S., and consideration was given to the possibility of limiting programmes to 2½ hours' duration.

A deputation was appointed to meet the Board of Trade on the following Tuesday to discuss methods to achieve the necessary saving with the least possible interference to the Trade.

THE following brief summary of the Board of Trade proposals which had reached the General Purposes Committee the previous day was submitted to the General Council:—

"Board of Trade considers shorter playing time inevitable. Question of continuous versus fixed performances left open. Order likely to be issued in month. Renters and Service departments to be rationed. Newsreels must contribute, but method not determined. Cut to be 25 per cent."

It was revealed that the committee had already discussed the prospective limitation of supplies of film stock. The matter had been comprehensively covered by some notes prepared by the General Secretary in advance of any statement from the Board of Trade.

It was decided to accept the invitation to send a deputation to the Board of Trade the following Tuesday. In addition to the matters raised in the General Secretary's memorandum, it was also decided to ask the deputation to give consideration to the possibility of limiting programmes to 2½ hours' duration.

It was suggested that the deputation should consist of the officers, representatives of the three circuits and Messrs. J. Pollard, W. Berriman, L. G. Hill and Capt. S. W. Clift.

Fuel Saving

As regards the suggestion of the Minister of Fuel and Power, the committee decided to circulate Major G. Lloyd George's letter to all members, pointing out to them the advisability of conforming to its request in the cases where the matinée performances are unjustified. It was also proposed to investigate the whole matter in conjunction with the branches.

L. G. HILL thought the General Council ought to take an opportunity of discussing this important problem more fully. The Trade had been referred to as a progressive body which would meet altered conditions with altered service; in actual practice, they were the most stodgy and conservative of all business people. Because some of the Trade had given the public 3- to 3½-hour performances in the past it now raised its hands in holy horror at changing this.

The only way of saving film stock, fuel and man-power and make a vital sacrifice for the war effort was to cut down showing and playing time, even to the extent of eliminating shows entirely. There was an increasing demand for labour, a shortage of film product and film stock, and now this announcement from the Board of Trade and facts must be faced.

Policy Demanded

J. POLLARD thought there ought to be time allowed to form a concrete policy in view of the fact that film bookings were made ahead and it was no good going to the Board of Trade unless there were some definite proposals to put before them.

The PRESIDENT (W. J. Speakman) pointed out that the deputation would have a meeting prior to that with the Board of Trade.

Coun. J. DREW remarked that this was a tremendous question, and in considering means of economy the use of advertisement films, credit titles and trailers should be taken into account. The celluloid was used as a high explosive and its transport took shipping space.

The GENERAL SECRETARY, in explaining the reason for the immediate meeting with the Board of Trade, said that on a certain date the United States would be sending 25 per cent. less film stock and arrangements must be completed without delay to put this into operation over here.

The Board of Trade had intimated that it preferred to approach exhibitors in order to make these arrangements in a method which would least interfere with the Trade. All the facts and figures were there and the deputation would not find it difficult to carry out the wishes of the Council.

Individual Treatment

C. H. WHINCUP stated, firstly, in considering times of opening, for the sake of simplicity one time throughout the country might be suggested, but he submitted that the method of how shortening of playing time worked out should be left to the individual exhibitor; secondly, any company having more than one hall should be allowed to let it operate on one hall leaving another running on its present basis; thirdly, it would be as well to bear in mind the question of Trade shows so far as it affected the kinemas which run them and whether this would be coupled with the 25 per cent. saving—there might be a request to cut Trade shows out.

The PRESIDENT informed the Council that certain authorities insisted on Trade shows for all films.

J. J. MCCRACKEN pointed out that the deputation should take into account that a saving could not be made by each individual kinema irrespective of its present time of running, because some kinemas had already cut down their performances.

Running Time Economy

W. BERRIMAN supported L. G. Hill on the question of reduction of playing time. It was opportune to reduce the 3- to 3½-hour performance to 2½ hours. There were also definite views to the contrary, much economy to be effected in trailers, credit titles and advertisement films. A suggestion to cut newsreels meant the subsequent-run kinemas now showing from 3, 6, 9 and 14 days would be thrown to four to five weeks.

Ads. and Trailers

F. A. PRIOR drew attention to the proposed cutting out of advertisement films. He realised that in war time all went by the board, but he was concerned at dismissing without consideration the suggestion that trailers should be discontinued altogether. It was an easy thing to say that they could be done without, but it should not be forgotten that if this were done someone would have to go right out of business. As an important Industry the Trade should make a large sacrifice as a contribution to keep in business those who had the Trade's support before the war.

The GENERAL SECRETARY pointed out that economies in the direction of advertisement films and trailers would be far too insignificant to take into account and there was no intention of cutting these out.

F. W. MORRISON moved that three members and the officers form the deputation.

Ald. G. W. A. WRIGHT seconded the motion, and it was agreed.

To Save Fuel

The following letter from the Ministry of Fuel and Power was also considered:—

In the past I have received assistance from your Industry in the appeals I have made for fuel economy, and I would like now to put a suggestion to you which I hope will receive the closest consideration of your Association.

In some urban areas I believe that the matinée performances at kinemas are not well attended; and they are not filled until the late afternoon, except during week-ends and on early-closing days. I would be obliged therefore if your Association would consider whether it is possible to make arrangements locally for only a proportion of the kinemas in the district to open in the afternoon. In that case those which were open would be reasonably well filled and fuel might be saved in the others. Some sort of rota for late opening might be arranged.

I am quite aware that this suggestion may involve a number of serious difficulties for your Industry, but in view of the vital importance of saving fuel by every possible means at this critical stage of the war I am hoping that something on these lines may be found practicable.

The 160 managers forming the London Control of the Odeon Theatres, held a convention at the Dorchester, on Monday (in last week), and at the Luncheon which followed, E. T. Carr, Managing Director of United Artists, and F. E. Hutchinson, General Sales Manager of Paramount, were the guests of the Company. Picture shows Earl St. John, John Davis and (extreme right) Major F. Stanley Bates, Odeon Joint Managing Directors, Mr. Hutchinson and Mr. Carr.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

SINGLE DAY BOOKINGS' POLICY CRITICISED

Substantiated Complaints will be Referred to Arbitration

COMPLAINTS of the booking policy adopted by certain renters were discussed at last week's meeting of the General Council, who also considered a report of the General Purposes Committee that 20th Century-Fox was not implementing the terms of the recent agreement. Assurances were given that well-founded complaints would be referred to arbitration.

Seat Control Threat?

NOTTINGHAM COMPLAINTS

The Chief Constable of Nottingham (Capt. A. Popkess) has asked for the co-operation of the public to stamp out alleged complaints from patrons at certain local kinemas regarding prices charged for seats when certain productions with "drawing power" are being screened.

The abuses complained of are listed by the Chief Constable as follows:

(1) That the kinemas referred to advertise matinees for children at half-price, and after having admitted a certain number at this price, the full price for all parts of the theatre is raised, and that children unable to find the extra money are turned away.

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The Chief Constable, in an interview declared that the police were determined to stop what he termed a "gross abuse" of the licence under which the kinemas complained of are allowed to operate by the Watch Committee.

"I earnestly hope the public will come to us with their complaints," he added.

Boys' Ticket Theft

The theft of 2,500 unused tickets from a York kinema by three boys was mentioned at York Juvenile Court when the lads, two aged 11 and the other 12, were summoned in connection with another case.

A detective-inspector said that there had been a "regular run" on the kinema in question, some of the tickets having been distributed among other boys. Only 38 tickets had been recovered by the police.

The boys admitted the offence and said they came across a parcel containing the tickets, which had only just been delivered to the kinema. They were bound over on payment of costs.

The chairman (M. J. Gleeson) and directors of the Capitol Cinema, Sheffield, organised a pantomime for local war charities and raised £170, bringing the total amount raised at the Capitol for charity during the war to £3,000.

The General Purposes Committee reported the receipt of a resolution in the following terms from the Hants and East Dorset branch:—

"Having regard to the evidence submitted at this meeting by members of the Hants and East Dorset branch, we would wish to inform head office that the promised return to the *status quo* had not become operative, notwithstanding promises to this effect. Furthermore, we strongly urge that this matter be fought till the promised return to *status quo* had been restored."

The committee had also been informed of other matters relevant to Twentieth Century-Fox Film Co.

The committee iterated that the Association's relations with Twentieth Century-Fox Film Co. are governed in such matters by the terms of settlement of the dispute.

Any member having a complaint to make should do so with the necessary facts in substantiation which bring it within the terms of settlement. The General Secretary will immediately take up such cases with Twentieth Century-Fox and if it appears that the terms of the settlement are not being carried out the General Secretary is authorised to ask for arbitration.

One-day Bookings

It was reported from the Birmingham and Portsmouth branches that Metro-Goldwyn-Mayer Pictures, Ltd., and United Artists Corporation had been refusing to supply films against one-day bookings.

It was stated that the subject of four- and seven-day bookings had been brought up at Portsmouth branch, allied with the Hants branch, as there seemed to be a change in policy and an attempt to force the issue in making four- and seven-day programmes when dealing with these two companies. It was felt that renters were encroaching on the independence of one's business in trying to dictate how programmes should be formed. It was impossible to run a four-day film from the point of view of the public; the business was a three-day programme with a separate film for one day, as Sunday audiences were quite different to the week-day audiences.

Members of the Birmingham branch had made the statement that renters refused a film unless it were booked for seven or four days, and this was happening to people who had never booked in this way, but were faced with the fact that their opposition had.

The fears of some of the Bristol and West of England exhibitors, who had for some time been fighting this method, were voiced as it was definitely the policy of the renters to force exhibitors to use the current product on a Sunday.

It was agreed:—

"That the whole matter be referred to the Film Rentals Committee with the power to co-opt any of the members who had trouble in this direction."

Crosby and district kinemas have raised in eighteen months £500 for charities as the result of the Sunday entertainments levy.

THEATRE EXPLOITATION OF V.D.

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THE hope is expressed by the General Purposes Committee of the C.E.A. that its recent representations to the B.B.F.C. may spare the Trade a spate of subjects dealing with venereal disease. A notice of motion has been given by J. Pollard of the need for a standardisation of kinema equipment.

Regarding the representations made to the British Board of Film Censors as to the undesirability of the commercial exploitation of the venereal disease on the screen, it was explained that the General Purposes Committee's representations were not directed against any film in particular and, in fact, one film which makes reference to this subject has just received the certificate from the censor, subject to certain conditions being complied with.

The Committee reports this matter so that members may not feel that its previous recommendation in any way ties their hands should this film be one that they contemplate booking. The Committee, however, is satisfied that as a result of its representations the Trade may be spared a number of these subjects.

Association Accounts

Through no fault of the Legal, Finance and Parliamentary Committee the annual accounts of the Association are the subject of delay, owing to lateness of returns from some of the branches, which, in turn, has prevented the auditors from completing the audit. The Committee hopes that the accounts will be printed in time to hand round at the annual meeting.

The General Council is, of course, aware (the report stated) that when a delay of this kind occurs the procedure under the rule which applies calls for the accounts to be certified by the trustees and a copy to be circulated to the secretary of each branch. Unfortunately, in these abnormal times this delay is due to causes not within the control of the Committee. The Committee much prefers the normal routine of submitting the accounts for discussion and adoption at the annual meeting.

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The Committee has a number of matters in hand relative to Sunday opening at a number of places to which it is giving attention, and will report in detail as the various matters make further progress.

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The Committee will participate in the "Wings for Victory Week" by an investment of whatever money is available and which will not be less than £1,000.

The PRESIDENT moved, and it was unanimously agreed, that a letter of thanks be sent to Mr. Hutchinson, of Paramount, who had very kindly placed his theatre at the disposal of members for a Trade show and reception. Mr. Hutchinson had also sent a telegram of greetings and good wishes.

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New Members

Twenty members were balloted for and enrolled. The total new members enrolled during the year was 86.

Next Meeting

It was agreed that the next meeting be in London on March [illegible].

Peace Will Bring Headaches

AT the annual meeting of the East Anglian [illegible] Attree (Gorleston) was again re-elected chairman.

Speaking at the luncheon which followed the meeting, Mr. Attree said he was very disappointed that more country members of the Association did not attend the meetings. While he appreciated the difficulties of travelling and the slogan "Is your journey necessary?" he felt that as they were doing a national service the members should attend the meetings and discuss and deliberate the difficulties they had to overcome during these troublesome times.

Mr. Attree said they had passed through another year of war, and they as an Industry were doing a great deal for the national effort. "Without kinema entertainment the morale of the people would not be on the present high level," he added. "The entertainment is clean and wholesome, and I am sure we do quite a lot of good."

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Mr. Attree congratulated V. Harrison, Norwich, who is the chief warden for the city, on his distinction of being awarded the M.B.E. for his work during the Norwich raids. He also congratulated Major D. F. Bostock, Coop Cooper and W. S. Hudson (Oxford area) on receiving commissions in the Home Guard.

The annual report showed that the financial condition of the branch was very satisfactory.

Other officers re-elected were: Com. V. Harrison (vice chairman), Arnold Kent (auditor), E. H. Field (committee), E. V. Barr (secretary), Major D. F. Bostock and D. M. Attree (delegates to the General Council) and Miss F. F. Hipperson, Messrs. G. F. [illegible] Graves, R. Pareezer, H. W. Pinchon, J. H. Troughton, R. J. Atherton and W. S. Hudson (committee).

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J. W. Baker announces the TRADE SHOW OF VARIETY JUBILEE

Friday FEB. 26 RIALTO at 10-45 a.m.

BUTCHER'S GREATEST PRODUCTION

THE PLAYERS

Reginald Purdell, Ellis Irving, Lesley Brook, George Merritt, Arthur Hambling, Pat McGrath, Louis Bradfield.

VARIETY AND RADIO STARS

George Robey, Charles Coborn, Ella Retford, Charles Shadwell, Joan Winters, Nat D. Ayer, Slim Rhyder, Tessa Deane, Marie Lloyd, Jnr., as Marie Lloyd. Tom E. Finglass as Eugene Stratton, John Rorke as Gus Elen, Betty Warren as Florrie Forde,

Ganjou Bros. and Juanita, Wilson Keppel and Betty, 6 Can Can Dancers, Jubilee Girls, Plantation Troup, Band of His Majesty's Coldstream Guards. By Permission of the Officer Commanding. Conducted by Capt. J. C. Windram.

Directed by CLEAN ROGERS

(F. W. BAKER, Managing Director)

WATCH FOR PROVINCIAL SCREENINGS

C—9-12

KINEMATOGRAPH WEEKLY
February 18, 1943

"IN THE BIG MONEY-CLASS"
Hollywood Reporter

TIERNEY

PRESTON JOHN

FOSTER - SUTTON

JACK HOLT DAME MAY WHITTY
GEORGE BARBIER

Directed by WILLIAM A. WELLMAN
Produced and written for the screen by LAMAR TROTTI. Original story by Melville Crossman.
Special Commentary by JOHN GUNTHER

Another Masterstroke from

20th CENTURY FOX

"LEADING THE INDUSTRY"

THUNDER BIRDS will take off in a blaze of glory . . . on

KINEMATOGRAPH WEEKLY
February 18, 1965

RE-ECHOES OF 20th-FOX CONTROVERSY

S. Wales Members Dissatisfied

A FEATURE of the monthly meeting of the South Wales and Monmouthshire branch was the tribute paid to Arthur Morgan, the retiring chairman, to whom an inscribed tankard was presented. B. A. Lobley presided.

The CHAIRMAN opened the proceedings by presenting to Arthur Morgan (Blaenavon) a tankard, suitably inscribed, in recognition of his services as chairman during the year.

Mr. Morgan, he said, had had a rather trying year, and he (Mr. Lobley) had been very much impressed by the tactful and diplomatic manner in which the past chairman dealt with the many difficulties with which he was faced. He hoped Mr. Morgan would long be spared to make his valuable contribution to the work of the C.E.A.

In acknowledging the gift, ARTHUR MORGAN said that it was true he was a teetotaller; he would nevertheless look upon the tankard with pride. He not only considered it a personal honour, but also an honour to those he had the privilege to represent on the Blaenavon Workmen's Hall Committee.

Checking Fuller's Figures

ARTHUR MORGAN referred to the position in regard to 20th Century-Fox, and pointed out that the General Secretary had, at a meeting of the General Council, stated that 96 per cent. had returned to the *status quo*.

He wanted to say that in his opinion that was not so. When it was decided to open the campaign against Fox his people stood loyally by that fight, but the whole thing had fizzled out.

They were not back to *status quo*. The campaign started, but it appeared now that only the big people and the circuits counted.

"I am lodging a strong protest against the Film Rentals Committee's action and also the attitude of the General Secretary in his report," he added. "It all amounts to juggling with words. There are one or two things the C.E.A. will stand up and fight for, but the question of film rentals is not one of them."

Unsatisfactory Agreement

W. BERRIMAN (Pontypridd) said that unfortunately the Blaenavon Workmen's Hall could not point to a breach in the agreement that had been arrived at between the Film Rentals Committee and Fox, who would carry out the agreement entered into. In view of that nothing could be done.

If, however, any member could point out where the agreement was not being carried out then the complaint could be sent to the General Secretary, who would take it up with Fox, and if that was unsatisfactory it could go to arbitration.

He fought the matter on behalf of the Blaenavon Workmen's Hall, but had to admit that he was beaten inside the committee. In his view, it was not a satisfactory agreement, but 20th Century-Fox said they were prepared to carry it out. If Mr. Morgan could point out one point where they were not doing so then he had only to submit it to London and if it was not then settled it must go to arbitration.

"I am not for one moment suggesting the agreement is satisfactory, but unfortunately, it was entered into by the Film Rentals Committee without the General Council having an opportunity of discussing it," he added.

W. PRICE (Tredegar): I cannot see the semblance of *status quo* in this business.

W. BERRIMAN replied that the agreement did not say anything about returning to *status quo*.

No Fight

ARTHUR MORGAN: I don't want this Association to go cap in hand to Fox. The Association leaders will not fight. They have just simply got out of it. The Council should be prepared to fight if there is evidence that they can go on. The President and the General Secretary told us here that in any agreement they would be all out for *status quo*.

Another member remarked that they would have to see in the future how far they were giving plenary powers.

The Secretary (W. J. FOOKS) remarked that naturally Arthur Morgan was dissatisfied with the agreement, but nothing further could be done because the Film Rentals Committee had accepted the agreement.

The CHAIRMAN agreed and added that the only thing that could be done was to get evidence together.

Shorter Opening Hours

A report of the proceedings at the last General Council meeting was presented by W. BERRIMAN, which was supplemented by ARTHUR B. WATTS (Cardiff). Dealing with the proposal for economy in the matter of material for films, Mr. BERRIMAN said something had to be done to effect a saving. He felt the time was opportune when they could reduce programmes to 2¼ or a maximum of 2½ hours. There were some situations that played 3, 3¼ and 3½ hours. He felt they should be restricted to the time he had suggested.

After some discussion it was decided to ask Mr. Berriman to bring back a report from London after the meeting which was to be held shortly.

BAPTISTS AND S.O.

"No Help to the Nation's Morale"

A resolution adopted at the annual meeting of the Crosby Baptist Church, urging the Government to refuse to allow the opening of theatres and music-halls on Sundays, states there is no general demand for Sunday opening, and that the national morale will be indubitably lowered by any further encroachment on the Christian Sunday. The resolution goes on to state: "We call to mind that kinemas were allowed to be opened on Sundays in many localities in order (so it was said) to meet the needs of those in the Forces.

"Experience of the working of this concession has shown that, with the exception of a few localities, the kinemas opened on Sundays have been attended by children in large numbers, and by civilians, but by men and women in the Forces only in comparatively small numbers. We ask whether anyone can maintain that the Sunday opening of kinemas has added anything to the nation's morale. Will it be helped by an extension of Sunday opening? Our reply is an emphatic negative."

Veronica Lake and Fredric March in I MARRIED A WITCH (U.A.)

Test Sunday Performance

ABERDEEN CONCESSION TO FORCES

Aberdeen's Sunday kinema experiment for the members of the Forces is to be continued till the end of the month. This decision was reached by Aberdeen magistrates at a meeting on Wednesday. After hearing the results of the special check made at the Majestic Cinema last Sunday, the magistrates agreed to have three more test openings.

Last Sunday about 60 per cent. of those who attended the performances were civilians.

The magistrates propose to attend one of the coming performances in order to study the response for themselves.

C.E.A. Discussion

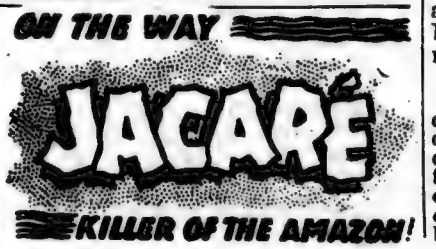
At a meeting of the Aberdeen branch of the C.E.A. to consider the conditions under which the Sunday entertainments are to be carried out, it was decided that no better arrangements could be made than those which prevailed at the Majestic last Sunday—namely, that the public queue up in the ordinary way.

It was stated that a concession would be given to the members of the Forces in uniform, in order to induce them to attend these kinema shows which are primarily for them and also to encourage them to queue up early.

A Civilian Right?

Regarding a suggestion that the Sunday opening should be for the members of the Forces only, the view was expressed that as many members of the public on vital war work had no opportunity of going to a kinema during the week, they should have the same opportunity as the members of the Forces of seeing a kinema show on Sunday, but without any concession.

The meeting unanimously agreed that all Sunday shows should be carried on on a commercial basis.



War Bonus Settlement Reached

C.E.A. DECISION

THE General Purposes Committee reported having met the N.A.T.K.E. and spent the whole afternoon and a good part of the evening in reaching a settlement. the terms of settlement are as follows:—

Wages up to and including £2. War Bonus 35 per cent. upon the basic wage. This represents an advance of 10 per cent.

Wages over £2 to £3 inclusive. War Bonus 33 1/3 per cent. upon the basic wage. This represents an advance of 8 1/3 per cent.

Wages over £3. WarBonus 25 per cent. upon the basic wage. This represents an advance of 5 per cent.

The new War Bonus will date from March 1. The new period of the agreement will be for 9 months with 3 months notice to determine, thus making in all 12 months commencing from February 8, 1943. It is unnecessary to recount in detail the various phases of the discussion.

The report was received and adopted.

S.O. BAN ON CHILDREN

Weston Ignores C.E.A. Representations

When applications were made at Weston-super-Mare Police Court for the renewal of the Sunday opening licences in the town the licensing magistrates refused to delete the condition attached that no young person under the age of 16 should be admitted to a kinema performance on Sundays.

T. Dommett, who appeared for applicants, said that the C.E.A. had advised them that such a condition was *ultra vires*. They therefore asked the magistrates to delete the condition; if they could not see their way to do that to grant temporary licences for four weeks so that applicants could again consult their association.

In reply to a question as to whether there had been any difficulty locally in operating the condition, Mr. Dommett said it was more or less a national question.

The chairman, Ald. H. Butt said the magistrates could not agree to the suggestion that Sunday licences should be granted without an undertaking that children under 16 should not be admitted, but they were, however, prepared to grant the licences for four weeks subject to the condition being observed, and would adjourn the hearing to March 5 so that the licensees could refer the matter back to the C.E.A.

Two lorry loads of scrap metal were collected for salvage by a special children's matinée at the Plaza, Grimsby, on Saturday. Children were admitted to the show in consideration of a quantity of metal—which must have been honestly obtained. The matinée was organised by the manager, C. Clow.

SICK CHILDREN AT THE KINEMA

Education Authority's Request to North Western Branch

CO-OPERATION of the North-Western branch to prevent the attendance of children at kinemas in the borough during school hours is being sought by the Bootle Educational Authority. Some of these children were stated to be suffering from physical complaints which caused them to be excluded from school. The request was received at the branch meeting held at Liverpool on Friday. E. H. Whittell presided.

The Director of Education wrote:—

"The Bootle School Attendance Sub-Committee has been seriously exercised over the need for improving the attendance at the elementary schools. One of the reasons militating against school attendance is children of school age attending kinema performances during school hours.

Children with Scabies

"At the last meeting of the committee the opinion was strongly expressed that children of school age should be excluded from attending kinemas in the borough during school hours, and they decided to seek the co-operation of your association with a view to bringing this about. Under normal conditions it is possible to keep check on absences due to children attending kinemas. Owing to the conditions under which we have been living recently, we find that we have a large number of children excluded from school as they are suffering from scabies, etc.

"The school attendance officers find that if they make a check on the children applying for admission to kinemas the majority are children who are excluded from school. Attendance at a kinema is just having the effect of spreading the diseases and is neutralising the object for which these children have been excluded from school. It is, of course, also important to consider the risk to the ordinary patrons of the kinema as well as the general health of the community.

"The committee realises that there are difficulties from your association's point of view, but they feel that you may be able to come to an arrangement having for its object the discontinuance of a practice which for a long time has caused serious concern to this authority."

It was decided to reply to the Director of Education pointing out that the M.O.H. had power to act if he thought it necessary to do so.

"Charity"

Mention was made of the Sunday opening position in a rural district, where a kinema, opening on three days per week, was debarred from giving Sunday shows between the hours of 8 p.m. and 10 p.m unless the proprietor agreed to give 50 per cent. of the profits for charity. The exhibitor concerned, mindful of the attitude of the C.E.A., had refused the licence, but feared the military authority might establish a camp kinema, in which case his interests might suffer.

E. H. JAMES: If the conditions are accepted, they might be imposed by other neighbouring authorities.

The CHAIRMAN: We have strongly advised our member not to accept the licence.

Film Transport in N. Wales

The CHAIRMAN reported that a meeting of the film carriers and renters had been held to discuss the arrangements for film distribution and collection in the North Wales area. This resulted from a letter from the Ministry of War Transport to Associated Film Carriers, which was asked to reorganise the services in the North Wales and adjoining areas in order to economise in the use of fuel and man-power.

In a circular sent out by the branch to North Wales members, it is stated:—

"In many areas a new transporter will be handling your films, and, as we have no option other than to co-operate with the Ministry of Transport, and so save fuel, you are requested to afford the new transporter every assistance in your power. In future there will be only two collections and deliveries per week." Details were given of new delivery arrangements.

E. H. JAMES remarked the scheme was definitely unsatisfactory at the moment. There had been innumerable let-downs, and personally he was involved in an extra mileage of 76 each week. Other exhibitors were in a similar predicament. He was doubtful if he would be able to operate under the scheme.

CHAIRMAN E. H. WHITTELL said the authorities were prepared to give consideration to the position of exhibitors or private vehicle owners operating under the scheme. Carriers serving routes already covered under the scheme might eventually find their "C" licences would not be renewed.

P. M. HANMER: In other words, you have to play ball with the transport people?

Mr. JAMES was advised to communicate with the carriers' organisation.

Anomalous Bonus Terms

Describing the negotiations with the N.A.T.K.E. on war bonus, the CHAIRMAN said it was a hard and bitter struggle. Credit was due to the president, W. J. Speakman, and the officers of the Association for the manner in which they were able to make Mr. O'Brien and his colleagues see reason.

Attention was directed to the terms of settlement respecting the 33⅓ per cent. bonus on wages "over £2 to £3 inclusive." This was stated to be 13⅓ per cent. increase, not 8⅓ per cent. as had been officially reported.

In the last agreement there was a class for employees earning £3 per week and over. As there was some ambiguity, it was desirable that the position should be clarified.

By the new agreement the £3 per week employee would receive 33⅓ per cent., making £4, which might be paid to a doorman or fireman, whereas an operator on £3 2s. 6d. received 25 per cent. bonus, making the wages £3 18s. 2d. The agreement ought to be so worded to correct that anomaly.

The PRESIDENT explained that the final wording of the agreement was left to Mr. Fuller and Mr. O'Brien.

On the proposition of P. M. HANMER, it was decided to send a message to C.E.A. headquarters thanking them for their work in connection with the war bonus.

A photograph taken at the reception which followed the gala presentation at the Regal of the George King production TOMORROW WE LIVE (British Lion). The picture shows Mr. and Mrs. S. Myers, George King, Col. de Lagatinerie, Madame de Gaulle and Mrs. George King

STANDING ELECTRICITY CHARGES PREJUDICE ECONOMY EFFORTS

The CHAIRMAN read the letter received from the Ministry of Fuel requesting that in urban situations where matinées were not well supported proprietors should consider whether it is possible to make arrangements locally for only a proportion of the kinemas to open in the afternoon, in order to save fuel.

E. H. JAMES said he had found it more economical to keep premises heated day and night, rather than stop firing at 9 p.m. He could save much more fuel by keeping the fires going day and night because it was easier to control the heating plant.

P. M. HANMER pointed out that as fire-watchers were on the premises, it was necessary to provide heat and light, whether the premises were open to the public or not.

The CHAIRMAN: By not running matinées we would save light, but perhaps not much heat.

Current on Two-Part Tariffs

In the discussion it was pointed out some exhibitors bought electricity on a two-part tariff—a fixed charge plus so much per unit: in North Wales 1d. per unit, against 3d. per unit for light and power current. Hence, when the exhibitor made substantial economies in units consumed, he found he had to pay a relatively high unit rate owing to the continuing standing charge. What was the legal position?

The CHAIRMAN: I think it is a matter to be settled with your electric supply authority. Arrangements have been made to meet domestic consumers who have been similarly troubled. There is no reason why business consumers should not be dealt with similarly.

A North Wales exhibitor said he had reached a satisfactory understanding with his local electrical engineer, who had promised to make an investigation when the next readings of the meter took place.

Admission of Children

E. H. WHITTELL announced that action was being taken by the C.E.A. to test the validity of the much-discussed children's clause on Sunday licences.

Summonses Fail

It was reported that a Liverpool kinema company had been summoned on alternative informations, alleging that (1) an "A" film had been shown whilst a person under the age of 16, unaccompanied by an adult, was on the premises, and (b) children, unaccompanied, were in the premises after 6.30 p.m.

That particular night the licensee was off duty, so the assistant manager was summoned. The cases were heard by the stipendiary magistrate, who said that if the prosecution succeeded it would mean that a licensee would render himself liable if a child brought in by a parent was left unaccompanied whilst the adult went to the toilet. The summonses against the company and the assistant manager were dismissed.

Snatch Raids

Mr. WHITTELL advised exhibitors to be on their guard against snatch raids on pay-boxes. There had been two cases in the last few days. Although the thieves did not get away with much money, exhibitors might easily suffer irrecoverable losses, because in many instances it was not possible to insure against that type of robbery.

A Widnes exhibitor said there was a snatch raid at a kinema in his town, the loss being £16. The proprietors had now taken out an insurance cover which cost £2 12s. 6d. per cent.

Condolence

The CHAIRMAN made sympathetic reference to the passing of M. Mott-Cowan and to a family bereavement suffered by the KINE. reporter. Vote of condolence was passed.

Death of Alderman E. Broadbent

Alderman Ernest Broadbent, J.P., who was connected with several kinemas in the Lancashire area (including the Regent, Eccles; the Majestic, Patricroft; the Pavilion, the Theatre Royal and the Queen's, Ashton-under-Lyne), died at Ashton-under-Lyne last week at the age of 65. He was one of the first members of the Society of Cinematurians.

An ex-Mayor of Ashton, hon. secretary of the Ashton Chamber of Trade and president of the National Chamber of Trade, he had many public business interests in the town. An accountant by profession, he was a partner in the firm of E. Broadbent Fish and Co., and thus became associated with kinema enterprises in various parts of the country.

Standing in Kinemas

The acting surveyor of the Carrock U.D.C. reported that he had discussed with the county architect's department the question of granting permission for limited standing in the rear gangways of kinemas in the area. The committee recommended to the General Purposes Committee that no person be allowed to stand in any portion of the auditorium of any kinema in the area.

D

Film Prices Generally Lower

KINEMA shares have been less active and prices for the most part are lower on the week.

All the Gaumont share issues have fallen, the ordinary 3d. to 14s., the "A" ordinary 1½d. to 6s. 7½d., and the 5 per cent. preference 4½d. to 19s. 9d. On the other hand, the 4½ per cent. debentures are 15s. per cent. higher at £100.

Odeon ordinary are quoted 3d. lower at 15s. 9d., and the 6 per cent. preference at 20s. 6d. are 4½d. down, whilst the debentures at £103 have lost 5s per cent.

British and Dominion Films have eased to 3s. 9d., and P.C.T. "A" preference 4½d. to 27s., but the preferred ordinary of the latter company are 6d. higher at the same price.

Bright spots include Associated British Picture Corporation 6 per cent. pref., which are 3d. higher at 24s. 9d., Cine Television deferred, which have risen 1s. to 4s. 9d., Dufay Chromex at 3s. 7½d. are 4½d. up on the week, and Moss Empires ordinary have gained 9d. at 33s. 9d. Sound City Films and Stoll Theatres have also improved to 7s. and 10s. respectively.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	63/-	—
Assoc. Brot. Pic. Corp. 5/- Ord.	14/9	—
,, 6% Pref.	24/9	+ -/3
,, 5% Debs.	£103½	—
A.P.P.H. Ord.	19/3	—
Brit. & Dom. Films £1 ..	3/9	— -/3
Brit. Lion Pref. Ord. ..	10/3	—
Capital Prov. News 5/- ..	4/-	—
Cine. Television Dfd. (6d.)	4/9	+ 1/-
Dufay-Chromex 5/- Ord. .	3/7½	+ -/4½
Gaumont British Ord. 10/-	14/-	— -/3
,, "A" Ord.	6/7½	— -/1½
,, 5½% 1st Pref. ..	19/9	— -/4½
,, 4½% New Debs. ..	£100	+15/-
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102	—
Mde. Tussaud 1/- Def. ..	1/7½	—
,, £1 Prefd. Ord. ..	14/6	—
Moss Empires £1 Ord. ..	33/9	+ -/9
,, £1 Cum. Pref. ..	19/9	—
Odeon 5/- Ord.	15/9	— -/3
,, 6% Pref.	20/6	— -/4½
,, 5% Debs.	£103	— 5/-
P.C.T. 7½% Ptg. Pf. Ord.	27/-	+ -/6
,, Cum. "A" Pref. £1	27/-	— -/4½
,, Cum "B" Pref. ..	26/-	—
,, Const. 7% Pref. ..	26/-	+ -/4½
Sound City (Films) 6% Pref.	7/-	+ -/1½
Stoll Th. Corp.	10/-	—
Twentieth Cent. Ord. ..	1/4½	+ -/3
,, 6% Pref.	3/7½	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	21/-	—
,, 2nd Pref.	20/-	—

£1 shares unless otherwise stated.

£1 shares unless otherwise stated.

GOVERNMENT AT PINEWOOD

Returns Not So Good

In reply to a shareholder at the annual meeting of the British and Dominions Film Corporation, held at the Holborn Restaurant last Thursday, E. Ronald Crammond, the chairman, said the fact that the Pinewood Studios had been taken over by the Government meant that the company was getting a very much smaller figure for the property than the company would have earned in normal conditions.

Speaking about the likely effect of the proposed 25 per cent. cut in film celluloid, Mr. Crammond doubted whether this would have any material effect on the operations of B. and D.

Metropolitan Cinema Investments

Although operating profits to September 30 of Metropolitan Cinema Investments amounted to £28,000, as compared with £19,275, the directors do not recommend a dividend.

They consider that it is in the best interests of the company that payment shall be postponed and balance of £18,300 (£13,168) be carried forward. The cumulative preference dividend is in arrears from October 1, 1934, except for 12-13th per cent. on account of 1935.

Directors' fees amount to £1,250 (£1,000), mortgage redemption reserve £5,263 (same), war damage insurance £400 (£601 and £3,465 war damage contribution), tax £8,987 (£5,962), off subsidiary company £7,503 (nil), leaving £5,135 (£3,496).

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Jay Pomeroy (Productions), Ltd.—Registered February 3. Capital, £1,000 in 1,000 shares of £1 each. Objects: To carry on the business of producers and managers of theatrical and kinematograph performances, etc. The directors are Mrs. Margaret Honey, 34, Ashbourne Avenue, E.18; Oscar Pomeroy, 61, Cresswell Road, Twickenham, Mdx. Solicitors: H. Fishman and Co., 11, Margaret Street, W.1. Registered office: 120, Pall Mall, S.W.1.

J. T. Croxford and Co., Ltd.—Registered February 5. Capital, £100 in 100 shares of £1 each. General cleaners, decorators, fumigators and renovators of buildings and equipment. The directors are John T. Croxford, 132, Devonshire Hill Lane, N.17, electrical engineer; Leonard Ambridge, "Park Dell," Tower Hill, Sandridge, Herts, director of Dance Hall Equipment, Ltd.; James S. Crichton, "Houndswood," Harper Lane, Radlett, Herts, director of Dance Hall Equipment, Ltd. Registered office 24-5, Old Steine, Brighton.

Holyrood Film Productions, Ltd.—Registered February 2. Capital, £1,000 in 1,000 shares of £1 each. Film producers, etc. The directors are Henry A. Proctor, M.P., Allestone, The Drive, Sidcup, Kent; Wm. A. Elder, West Fitwood, Mearns, Glasgow; Gordon T. Hills, C.A., 11, The Drive, Sidcup, Kent. Secretary: G. T. Hills. Registered office: 84, Chancery Lane, W.C.2.

MORTGAGES AND CHARGES

Calmes, Ltd., kinema proprietors, Paignton.—Mortgage dated January 15, 1943, to secure £8,500, charged on freehold property known as "Palladium Cinema," Paignton. Holders: A. E. Hedges, Torquay.

Tanar (British) Corporation, Ltd., manufacturers of kinematograph equipment, etc., 24, Denmark Street, W.C.2.—Particulars filed of £2,000 debentures authorised February 1, 1943, charged on the company's undertaking and property, present and future, including uncalled capital (subject to service of debs. for £501 issued to February 2, 1937), the whole amount being now issued.

INCREASES OF CAPITAL

Seaford Empire Co., Ltd., Burlington House, Sutton Road, Seaford.—The nominal capital has been increased by the addition of £12,000, in second preference shares of £1 each, beyond the registered capital of £7,800.

The old time music hall chairman is featured in Butcher's VARIETY JUBILEE. George Merritt plays the part and on the stage are Reginald Purdell and Lesley Brook

Brilliant Cavalcade of the Music Hall

"VARIETY JUBILEE"

EARLY days in kinema history will be recalled by F. W. Baker in "Variety Jubilee," the new Butcher Empire production, which he will Trade show at the Rialto Cinema, Coventry Street, on Friday, February 26, at 10.45 a.m.

Commencing 50 years ago, the story of "Variety Jubilee" recalls an interesting period in the history of the music-hall which, like the kinema, commenced its career in a very humble fashion. Just as the motion picture was, at first, a mere tag on the end of the music-hall programme, variety entertainment was, for many years, nothing more than an addition to the attractions of the public-house, and it was the business of that flamboyant individual, the old-time chairman, to pay more attention to the quantity of liquor consumed by the audience than the quality of the entertainment over which he presided.

Primitive Conditions

An encyclopædia, published in 1895, includes, in its definition of a music-hall, the fact that the entertainment was given without the aid of scenery; a fact which helps one to realise the primitive conditions under which variety performers then laboured. These performers were looked down upon by those who confined themselves to the legitimate stage just as they, in their turn, belittled the pioneers of this Industry.

In unfolding the life story of two music-hall veterans, "Variety Jubilee" follows the development of this type of entertainment, showing how it moved into buildings where the auditorium was confined exclusively to entertainment, and drinking to the bars; how these buildings were improved and the type of entertainment they offered benefited by the attraction of more talented performers as well as those who wrote and improvised new songs and other items.

Box-office Names

From this standpoint the Trade show will be of particular interest to the Trade itself, and exhibitors should make a mental note of the magnetism of the names included in the large cast, particularly at a moment when many of the songs which captivated music-hall audiences in the "nineties" are enjoying even greater popularity among the "moderns." The rendering of these by their originators combined with the best that front-rank radio favourites can offer helps "Variety Jubilee" to recall the past with all the realism that the resources of the entertainment of the present can command.

Butcher's acclaim "Variety Jubilee" their greatest production, and here are the great personalities of screen, music-hall and radio they have enlisted to help justify this claim: Reginald Purdell, Lesley Brook, Ellis Irving, George Merritt, Arthur Hambling, Pat McGrath, Louis Bradfield, George Robey, Charles Coborn, Ella Retford, Charles Shadwell, Joan Winters, Nat A. Dyer, Slim Rhyder, Tessa Deane, Marie Lloyd, Jun. (who will impersonate her great-hearted mother), Tom E. Finglass who will appear as the colourful Eugene Stratton, John Rorke, who is to impersonate London's own Gus Elen, Betty Warren, who will revive the memories of tuneful Florrie Forde, Ganjou Brothers and Juanita, Wilson Keppel and Betty, the Six Can Can Dancers, the Jubilee Girls, the Plantation Troupe, the Band of His Majesty's Coldstream Guards. The spirit of variety will be imparted to the unfolding of the gripping story by a host of other performers from all ranks of the music-hall profession. The picture is directed by Maclean Rogers.

Usherette's Husband in Movietone

Picture of the Christmas festivities at Tobruk which appeared in the British Movietone News recently has special interest to Mrs. A. M. Jones, a popular usherette at the Regent, Hinckley, for immediately facing the camera in a scene depicting a party enjoying a Christmas dinner was her husband, Gunner H. A. Jones. This fact caused great excitement among the staff, and Manager "Stan" Robinson had a cutting taken from the film for the purpose of an enlargement which was presented to Mrs. Jones as a memento.

Scottish News

Cinema Club Luncheon

GENERAL MEETING ON MARCH 12

LAST Friday's monthly luncheon was one of the cheeriest and most successful the Cinema Club has had for some time. H. J. Green presided over an attendance of 75 members and friends. The guests of honour were four well-known stage favourites at present appearing in Glasgow—Will Fyffe, G. H. Elliott, Tommy Morgan and Harry Gordon, with apologies from Jack Anthony and George West.

Mr. Green introduced the guests and took the opportunity, the first the Trade had had, of congratulating Will Fyffe on his honour of C.B.E.

Will Fyffe made a witty reply, as did the others. G. H. Elliott, being in reminiscent vein, had some interesting stories to tell of his early days.

E. H. A. Bostock proposed a vote of thanks to the guests, and the secretary intimated that the next luncheon on Friday, March 12, would be the annual meeting for members only.

Stalingrad Fund

When Madame Maisky, wife of the Soviet Ambassador to Great Britain, visited the City Chambers at Glasgow last week she autographed the ball used in the Rangers-Celtic match on New Year's Day. Alan Breck is now receiving bids for the ball, the money to be devoted to the Stalingrad Fund promoted by David Stewart, of Associated British Cinemas, who, with the Lord Provost, received Madame Maisky.

Dave Stewart's Début

The first meeting of the Scottish branch C.E.A. under its new chairman, D. A. Stewart, is being held to-day, Wednesday, in Green's Playhouse

Managerial Change

H. W. Bisher, well known in Glasgow and the West of Scotland, is installed as manager at the Grand Central, Jamaica Street, in succession to Mr. Waterson, who is now at the Arcadia.

Return of the Native

Although it may not be news to everybody, it is good to know that Mima (otherwise Mrs. Allwright) is back again at the helm of Automaticket in Scotland—back to look after exhibitors' interests—as she puts it.

It came as a surprise last week-end to learn of the sudden death of Mr. English, manager of the Gem, Great Western Road, who has been associated with the same company for the past ten or twelve years

PENNY-A-WEEK RECRUITS

Among recent recruits to the Red Cross Penny-a-Week Fund from the film Industry are the employees of General Film Distributors (Wardour Street and Langley Park), Strand Film Company, Boreham Wood, and Studio Film Laboratories, Ltd., Wardour Street.

Frank Morgan in a scene from WHITE CARGO (M-G-M) which starts at the Empire on Friday

BLACKPOOL KINEMA THEFTS

Defendants Committed for Trial

At Blackpool, on February 12, three youths, Hugh Frederick Buckland (17), motor engineer, Caunce Street, Harold Simms (20), kinematograph operator, Waterloo Road, and Dawson Eldred Ackroyd (20), motor mechanic, Saville Road, were committed for trial to Preston Quarter Sessions.

They were jointly charged with breaking and entering the office of the Waterloo Kinema, Waterloo Road, South Shore, Blackpool, and stealing a typewriter, 1,500 cigarettes, 80 boxes of matches, and about £4 in money, to the total value of £39 6s. They were allowed bail, and intimated that they would plead guilty.

Charged with receiving the typewriter and other property, to the value of £31, George Arthur Whittaker (21), motor dealer, Buchanan Street, Blackpool, was also committed for trial, bail being allowed.

The accused in the previous case were called by the prosecution to give evidence that they put the stolen property in an air raid shelter opposite Whittaker's shop in Waterloo Road, and later took it to the shop where Whittaker gave them £15 for it, each youth receiving £5. Some of the money had since been handed back.

Manager in Fight with Hold-up Man

At Dartford Police Court last week, during the hearing of a charge of demanding with menaces against Patrick Kieley, of Paddington, witnesses described the efforts of Joseph Barry Doyle, manager of the Odeon, Erith, to capture the man.

Mr. Doyle stated that Kieley quietly entered his office, holding something under his coat. He said: "This is a stick-up. Hand over the keys of the safe." Kieley ordered the secretary to go to the end of the room and then demanded the manager's pocket wallet. Mr. Doyle told him to "come and get it," and when the robber came near, closed with him. Kieley bit deep into one of Mr. Doyle's hands and, having reached the top of the stairs, broke away, but, with one hand disabled, Doyle could not hold him. An operator now had arrived and grabbed Kieley's coat. The garment came off and the man escaped.

Kieley stated that he had gone to the office to ask for a job. He was committed for trial at the Kent Assizes.

Continued from page 5

SOVIET FILM AGENCY EXPANDS

The increased popularity of the Soviet film in this country has necessitated a considerable expansion of the organisation.

Its new premises at 5, Kensington Palace Gardens are now fitted with its own private theatre seating 60, and cutting rooms. The Soviet film representative to Great Britain is Peter Brigadnov, and in charge of the production of English versions of Russian feature films is Herbert Marshall. His dubbing unit has now been taken over *en bloc* from Anglo-American Film Corporation, for whom they revolutionised the dubbing of foreign films into English with such pictures as "In the Rear of the Enemy," "Red Flyer" and "Alexander Nevsky."

Herbert Marshall in charge of feature Films

Paul Capon, in charge of Soviet documentary and news films

Trained in Moscow

Marshall studied for five years in the Soviet Union at the Moscow Academy of Cinema under such directors as Eisenstein and Pudovkin, and after graduating as a director worked for two years in the Soviet film industry. He speaks fluent Russian and is consequently singularly fitted for this sort of work.

Editor Paul Capon is in charge of the Documentary and Newsreel Section, and was responsible for "Defeat of the Germans near Moscow" and "One Day of War."

A Publicity Department has also been set up under S. John Woods, who used to be with Fox Films before they became 20th Century, and has been responsible for a lot of theatre publicity, including the Old Vic, Sadlers Wells Opera, and the small but virile Unity Theatre.

Increased Distribution

1942 saw a growing distribution of Soviet films, mainly through the Anglo-American, who will shortly be releasing "Natasha," the story of a Russian Red-Cross nurse at the front; the thrilling documentary, "Leningrad Fights"; "The Magic Fish," a fairy story with the tale told by Uncle Mac of the B.B.C., and "Alexander Nevsky" (Warrior of Russia). A feature awaiting its premiere is "Guerillas and Heroes," the first of a new form of war film devised by the Soviet Film Industry during recent months; there are "Military Notebooks," in which there are short incidents, each directed by directors like Pudovkin, which link together in the form of a series of flashbacks from a general scene. Yet to be shown by Anglo-American is "Land of Toys," a delightful puppet picture with all the speaking parts taken by Harry Hemsley, the child mimic virtuoso.

Licences and Young Persons

The Cardinganshire County Probation Committee notified the Council they had considered the effects of unsuitable films on the minds of young people, and stating there appeared to be no control of admission to kinemas.

It was decided to request the County Committee which issues licences to confer with the Probation Committee.

ALLIED FILMS FOR N. AFRICA

In the House of Commons on Wednesday W. LEONARD asked the Minister of Information, if he was aware that elimination of German and Vichy films from the kinema screens in North Africa had created a shortage; and if he would ensure that running time now available would be used by British films showing Britain's contribution to the efforts now being made in that country by the United States.

ERNEST THURTLE said that agreement with the American authorities a number of feature films, shorts and newsreels of the kind indicated had already been dispatched to North Africa and they were doing their best to ensure a regular supply for the future.

"IN WHICH WE SERVE"

Civic Flag for Gravesend

The screening of "In Which We Serve" (British Lion) at the Majestic, Gravesend, was made the occasion of a presentation to the town of a civil flag bearing the arms of the town.

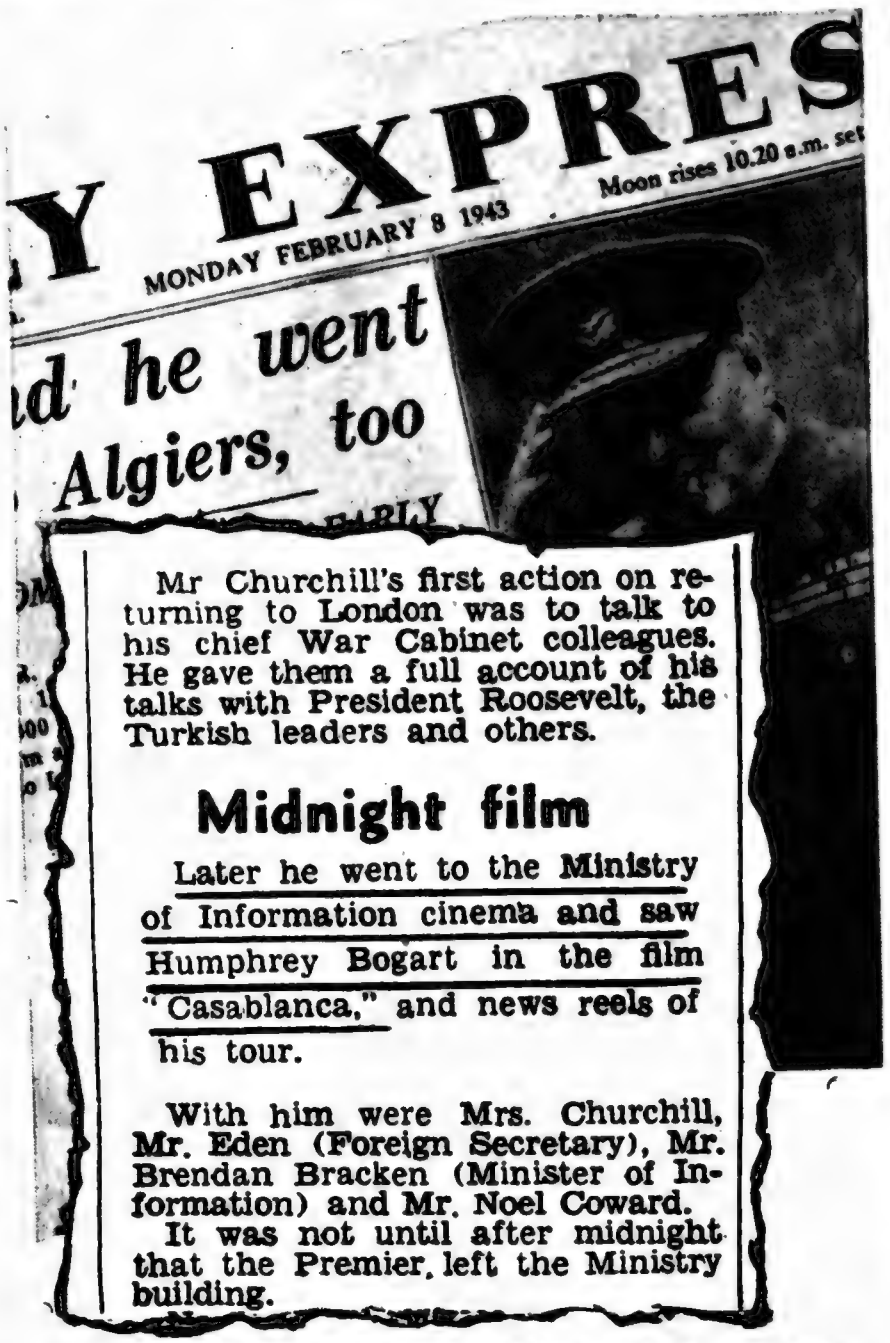
The flag was presented to the Mayor on the stage of the Majestic by Lieut. the Earl of Winchelsea and Nottingham, R.N.V.R., who is stationed in the area, on behalf of the Gravesend Amateur Players, who also presented a cheque for 500 guineas to the Gravesend and North Kent Hospital, and a hundred guineas to the Gravesend Sea Cadets.

The flag, which will be flown over the Town Hall on Victory Day, was unveiled during the ceremony.

David Rose, manager of the Majestic, made all the arrangements for the presentation, including the attendance of the Sea Cadets' band, which played to and from and within the kinema.

Silent Thief Visits S. W. Smith

A thief who broke into the home of S. W. Smith, managing director of the British Lion Film Corporation, who is now in the States, at Sheepcote Cottage, Denham, got away with jewellery valued at more than £2,000. He climbed a ladder, entered an upstairs bedroom, locked the door, and left without disturbing the family or servants.



Mr Churchill's first action on returning to London was to talk to his chief War Cabinet colleagues. He gave them a full account of his talks with President Roosevelt, the Turkish leaders and others.

Midnight film

Later he went to the Ministry of Information cinema and saw Humphrey Bogart in the film "Casablanca," and news reels of his tour.

With him were Mrs. Churchill, Mr. Eden (Foreign Secretary), Mr. Brendan Bracken (Minister of Information) and Mr. Noel Coward.

It was not until after midnight that the Premier left the Ministry building.

YOU CAN'T KEEP IT OFF THE FRONT PAGES!

CASABLANCA

In four weeks it has crashed every record at the Warner Theatre. Now smashing through its fifth—bigger, stronger than ever — with weeks and weeks of sensational business to follow!

WARNERS of Course!

Joyce Howard made a birthday cake for Karel Lamac, director of THEY MET IN THE DARK, and Marcel Hellman, Basil Sydney, Otto Heller and the Teddington Unit were guests of honour at the presentation on the set.

MUSIC TO AVERT DAMAGE TO SEATING

Nottingham Matinees Dropped

BOURNEMOUTH exhibitors, having suffered considerable losses through damage to seats alleged to have been done by members of the Forces on Sunday afternoons during the half-hour they wait between the opening and the commencement of the performances, are to supply soft music to keep their audiences interested during that period.

On behalf of the members of the Bournemouth sub-section of the Hants and East Dorset branch of the C.E.A., E. W. Marshall Harvey applied to the licensing justices for a licence for this music. He said that the position now was that there was nothing to occupy the minds of the audiences between the opening time (2.30 p.m.) and the commencement of the programme at 3 p.m. on Sundays. "They wait in a hall where there is nothing going on," he continued, "and the proprietors find that there is a certain amount of damage done to seats, and they thought that sort of thing could be avoided if the hall could be quietened by the playing of music."

Elliott Turnbull (Regent, Bournemouth), hon. sec. of the sub-section, said it was desired to play organ music and gramophone records.

"A lot of people come in and a lot of troops, and they are inclined to be a little unruly, and we feel if we had a little soft music it would distract their attention," he added.

Answering questions from the Bench and the Clerk (T. D. Whalley), Mr. Turnbull said a considerable amount of damage was done which it was impossible to replace. The damage had been done since troops had been attending the kinemas in fairly large numbers.

Chief Superintendent Bennett, of the Bournemouth Police, said he considered that the application was a reasonable one. "It is rather much to expect soldiers full of life to sit there quietly waiting for the performances to commence," he added. "I think if the music is confined to items suitable for Sunday the police will have no objection."

The application was granted

Sabotage at Scarborough

"Perfectly satisfactory except for one thing," was the verdict of Scarborough licensing magistrates on the conduct of local kinemas, when the Brewster Sessions were held.

The "one thing," however, was not the kinema managers' fault; it was, as the chairman, E. H. Dennis, remarked, because some of the public were not honest.

"Managers dare not put soap in the toilets because it immediately goes," said Mr. Dennis, who added that even plugs and chains were broken off and taken away.

Our local representative adds that anything portable in the kinema toilets risks being stolen, while cases have been reported of mirrors having been torn from the walls, pipes being pulled out of position and many similarly silly acts carried out."

Children's Matinees Abandoned

Because a few irresponsible children have wilfully damaged fittings, Saturday morning performances at the West Bridgford (Notts) Tudor will be discontinued.

Harry B. Harris, discussing the matter in an interview, said he had made frequent appeals to the children about damage caused to the kinema property, but the climax came this week when an attempt was made to set fire to a lavatory door.

He also complained of seats being slashed by knives. Mr. Harris said he spoke to one small offender and asked him why he had cut the seat.

The boy replied: "I don't know. I had a knife with me so I started to cut."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
And Hardy's Double Life (M-G-M)—American.	92 min. (U)	Mickey Rooney, Lewis Stone, Cecila Parker.	... Domestic comedy, the latest of the infallible series. Human angle strong, comedy spontaneous and aquatic scenes novel.	Very good general booking Great for the family.
Cat People ... ... (RKO-Radio)—American.	72 min. (A)	Simone Simon, Kent Smith, Jane Randolph.	... Psychological thriller, suggested by a Yugoslavian legend. Story fantastic and characterisation shaky, but atmosphere effective.	Novelty shocker for the populars. Definitely not for youngsters.
Gre Gildersleeve, The ... (RKO-Radio)—American.	62 min. (U)	Harold Peary, Jane Darwell, Nancy Gates.	... Small-town comedy drama, built around a popular American radio personality. Story, padding and star's humour feeble.	Comedy support for family and juvenile audiences.
Onc Upon a Honeymoon... (RKO-Radio)—American.	115 min. (A)	Ginger Rogers, Cary Grant, Walter Slezak.	... Novel and witty romantic comedy drama in Nazi-occupied Europe. Alternation of laughs and tragedy a little eccentric, but acting and direction excellent.	Excellent light booking. Hardly suitable for youngsters.
Seven Miles from Alcatraz (RKO-Radio)—American.	62 min. (A)	James Craig, Bonita Granville, Frank Jenks.	... Espionage melodrama with a lighthouse setting and extravagant rehabilitation theme. Backgrounds and fights realistic.	Thick-ear hokum for the industrials. Hardly suitable for youngsters.
Troubles Through Billets... (Columbia)—American.	71 min. (U)	Penny Singleton, Arthur Lake, Larry Simms.	... Human, up-to-the-minute comedy drama, the latest of the popular Blondie series. Story topical, and family appeal strong.	Good light booking. Great for youngsters.
Underground Agent ... (Columbia)—American.	67 min. (A)	Bruce Bennett, Lesley Brooks, Frank Albertson.	... Romantic espionage melodrama, presented on beefy serial lines. Story obvious but actionful, acting and climax robust.	Good support for the industrial element. Safe for youngsters.

REVIEWS FOR SHOWMEN

Seven Miles from Alcatraz

RKO-Radio. American (A). Directed by Edward Dmytryk. Featuring James Craig, Bonita Granville and Frank Jenks. 5,589 feet. Release not fixed.

ESPIONAGE melodrama, concerning a couple of ruthless gangsters who escape from Alcatraz, invade a lighthouse and following a sharp lesson in patriotism and citizenship by the lighthouse keeper's daughter, subsequently thwart an Axis spy plot. The many fist fights are lustily staged, but neither the plot nor its romantic and national sentiment amount to much. Thick-ear hokum mainly for the unsophisticated.

Story.—Champ Larkin and Jimbo, a couple of gangsters, escape from Alcatraz, make for a lighthouse and force Captain Porter, the head keeper, Anne, Porter's daughter, and Brenner, the wireless operator, to give them hospitality. Brenner, a Nazi underground agent, secretly uses the lighthouse wireless installation to make contact with a spy ring.

He and his associates arrange to smuggle sabotage plans to a U-boat, but Jimbo gets wind of the scheme. He bumps Brenner off, but Brenner's confederates later gate-crash. At first Champ is tempted to sell out his country, but Anne's refusal to capitulate results in nobler second thoughts. A free-for-all then follows, but the Nazis, needless to say, come off second best. The U-boat is sunk and Champ, now a model American, makes a permanent date with Anne.

Acting.—James Craig, Bonita Granville, Frank Jenks, George Cleveland and Erford Gage work hard in the leading rôles, but their eager and vigorous teamwork fails to give anything like complete conviction to the artless, yet extravagant story.

Production.—The gist of the espionage plot is that the moment makes the American, but the treatment is far too clumsy for the play to make good melodrama, let alone impressive propaganda. It is hard to believe that a deep-dyed villain could become a deep-dyed patriot in a flash, and harder still that he could win the hand of a sensitive, courageous and upright girl. Its entertainment lies almost entirely in its hectic penultimate scraps.

Points of Appeal.—Intriguing title, novel background, good fights and popular cast.

Troubles Through Billets

Columbia. American (U). Directed by Frank R. Strayer. Featuring Penny Singleton, Arthur Lake and Larry Simms. 6,411 feet. Release not fixed.

HUMAN, up-to-the-minute comedy drama, the latest of the popular Blondie series, describing the reactions which follow a young wife's hasty donning of a uniform. There is slightly more padding than plot, but both are bright. Moreover, the character drawing is natural, the atmosphere is convincing and its warning to exuberant war-minded young spouses is both timely and clearly delivered. Good light booking, particularly for the family.

Story.—Blondie, wife of Dagwood Bumstead, jittery assistant to Mr. Dithers, a considerate and understanding architect, neglects her husband, young son and baby daughter to become a leader of the "Housewives of America" unit. Her absence from home causes Dagwood to fall down on his job and Mr. Dithers advises him to tell Blondie where to get off. Dagwood fails to make an impression, and in desperation he disguises as a soldier and says he is going to war. He is later charged with impersonating a serving man, but the fright convinces Blondie that even in war time the young family woman's place is in her home.

Acting.—Penny Singleton, Arthur Lake, Jonathan Hale and Stuart Erwin are good in adult rôles; Larry Simms and Danny Mummert score in juvenile parts, and Daisy, the dog, and her puppies are an attractive supporting act.

Production.—The story does not take the quickest route to its obvious climax, but at least it fills in its time with homely, amusing and pointed asides. For instance, every aspect of the married woman in uniform problem is thrashed out and, what's more, the conclusions are couched in terms which will have the approval of every husband, henpecked or otherwise. It will also give the woman who can't resist a uniform enjoyable food for thought, without hindering legitimate recruiting. It's easily one of the best of the Blondies.

Points of Appeal.—Bright, up-to-date story, natural acting, human and humorous asides, good atmosphere, strong feminine angle and star and series values.

Underground Agent

Columbia. American (A). Directed by Michael Gordon. Featuring Bruce Bennett, Lesley Brooks and Frank Albertson. 6,078 feet. Release not fixed.

ROMANTIC espionage melodrama, a pocket serial, telling how a courageous and resourceful American operative defeats an Axis plot to secure valuable information by tapping telephone wires. The story direction and characterisation are entirely lacking in subtlety, but, although nothing is left to the imagination, the pace is hot. Its rousing thick-ear technique will get it over with the industrial masses. Good title supporting proposition for the crowd.

Story.—Lee Graham, a telephone operative, learns from George Martin, his chief, that enemy agents are tapping private telephone wires. He promptly sets to work to track them down, but there are slight complications when he and Johnny Davis, Martin's crime-mad office boy, both fall for Ann Carter, a pretty employee.

However, personal wars are quickly forgotten when Miller, a prosperous and respected fruit grower, turns out to be leader of the espionage ring and the man responsible for the murder of two of Lee's colleagues. In the final showdown Miller and his gang are spectacularly apprehended and young Johnny wisely realises that he has no chance of supplanting Lee in Ann's affections.

Acting.—Bruce Bennett works hard as Lee, and Lesley Brooks and Frank Albertson are sound as Ann and Johnny. The players representing Nazi, Fascist and Japanese agents are a bit heavy-handed, but the rest are adequate.

Production.—The schoolboy yarn is somewhat liberally tinged with artless patriotic sentiment and propaganda, but luckily its ingenuous padding seldom retards its action. It has more than sufficient punch, together with a spectacular grand finale, to satisfy the unsophisticated. Industrial appeal, reinforced by big title values, is a foregone conclusion.

Points of Appeal.—Crowded, actionful story, robust acting, rousing climax, convenient footage and good title.

Continued on page 20

The Radio Sensation with Twenty Million List

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Continued from page 17

Andy Hardy's Double Life

M-G-M. American (U). Directed by George B. Seitz. Featuring Mickey Rooney, Lewis Stone and Cecilia Parker. 8,281 *feet. Release April* 19, 1943.

DOMESTIC comedy, the latest of the infallible Judge Hardy series, describing the romantic and monetary vicissitudes of Andy, irrepressible and completely irresponsible Hardy heir. The tale, incidentally, finds a congenial niche for Esther Williams, a charming and talented American swimming champion. The many human father-and-son discussions remain the backbone of ingratiating, if slightly protracted, entertainment. Very good general booking, a gilt-edged proposition for the masses and family.

Story.—Andy, son of Judge Hardy, hopes to use his posh car when he goes to a new college, but first he has to meet a bill for twenty dollars. He arranges to sell his old car to friends, but foolishly sends a cheque to the finance corporation before he gets the money to honour it, and, needless to say, his friends default.

Meanwhile, he sets to work to acquire a reputation as a ladies' man. He starts off by making up to Polly Benedict, his former flame, but switches to Sheila, her swimming champion girl friend. To add to his troubles, his father, who is an old boy of his college, wants to be present at his initiation, but Andy rebels at the idea. Fortunately, he is able to help his father solve a ticklish legal problem and his good deed subsequently paves the way to a conventional happy ending.

Acting.—Mickey Rooney gives a tremendously vital and exuberant portrayal as Andy; Lewis Stone is, as always, kindly, patient and understanding; Ann Rutherford adequately preserves character as Polly Benedict, and Esther Williams, as Sheila, looks good in a bathing costume, acts easily and swims superbly. The rest of the support is well up to standard.

Production.—The problems that confront Andy are, in the main, very much as before, but, although he gets out of his dilemmas even more easily than usual, neither the moral angle nor the entertainment content of the picture seriously suffers. The wisdom of Judge Hardy and the charm of newcomer Esther Williams colour the whole. The Hardy series is easily the first and the most firmly established in the affections of the legions of film fans. It's a grand star, series and good will booking.

Points of Appeal.—Human by-play, natural acting, compelling family angle, boisterous humour, graceful swimming by Esther Williams, and box-office series, title and star values.

Once Upon a Honeymoon

RKO-Radio. American (A). Directed by Leo McCarey. Featuring Ginger Rogers, Cary Grant and Walter Slezak. 10,332 *feet. Release not fixed.*

ECCENTRIC yet exceedingly witty compound of tragedy and comedy, set on the Continent during the early days of the present war, telling how an audacious American radio correspondent outwits an unscrupulous Austrian baron, pathfinder for Hitler's invading hordes, and, at the same time, indulges in piquant romance with the baron's Brooklyn-born wife.

The two aspects of the play, the grisly and the laughable, do not always effectively blend, but happily its box-office co-stars, who, by the way, are at the top of their form, ensure that the piquant predominates. It is polished, subtle and irresistibly humorous satire, generously endowed with feminine appeal. Excellent light booking, particularly for good and high-class halls.

Story.—Pat O'Toole, a radio commentator, visits Vienna in 1938 in search of news. He scents a story in the intending marriage of Katie O'Hara, a Brooklyn entertainer, and Baron von Luber, an Austrian aristocrat, and tricks Katie into giving him an interview. Later, he learns that Von Luber is one of Hitler's most sinister stooges. He follows Katie and Von Luber on their honeymoon and, during a blitz on Warsaw, informs Katie that her husband is a Nazi agent. Katie decides to leave Von Luber, but before she and Pat get very far both are thrown into a concentration camp.

Luckily, they escape to Holland, but Von Luber catches up with them on their arrival in occupied France. They escape a second time, after Pat makes Von Luber a laughing stock on the Nazi-controlled radio, but Von Luber is on the same boat when they set sail for America. He tries to dispose of Katie, but himself ends in a watery grave.

Acting.—Ginger Rogers gives her best performance to date as the Irish-American Katie. Her versatility has tremendous polish and her personality natural glamour. Cary Grant is equally good as Pat, and Walter Slezak also meets all demands as Von Luber. Albert Dekker, Ferike Boros, Albert Basserman and Natasha Lytess represent a handpicked supporting cast.

Production.—The invasion of Poland, Czechoslovakia and the low countries is undeniably frivolously treated, so is the drawing of the leading Nazi character, but a witty script, clever directorial touches, smooth dialogue, convincing supporting characterisation and, above all, a grand performance by Ginger Rogers, give glamour, point and piquancy to the facetious.

They do more, they gloss over the somewhat incongruous alternation of the grim and the gay in circumstances that, paradoxically enough, furnish substantial serious background to the many laughs.

Lastly, its subtle sense of the ridiculous is two-edged; it effectively colours novel adventure comedy with devastating anti-Nazi propaganda. There is, in fact, only one snag. In spite of its strong feminine appeal, it may be a little too sophisticated for the mob. Fortunately, its star and title values are more than capable of dealing with the possibility.

Points of Appeal.—Clever, witty and unusual story, piquant romantic angle, stern yet colourful background, excellent characterisation, resourceful direction, good dialogue, provocative title and big star values.

Cat People

RKO-Radio. American (A). Directed by Jacques Tourneur. Featuring Simone Simon, Kent Smith and Jane Randolph. 6,544 *feet. Release not fixed.*

PSYCHOLOGICAL thriller, suggested by a grisly legend about an attractive Yugoslav girl living in America, who is haunted by the fear that she carries the curse of her country's evil cat-women, and, leaving nothing but trouble in her wake, dies a violent death in circumstances that confirm the ugly superstition.

The story has the makings of effective Grand Guignol melodrama, but neither the cast nor the director seem able to exploit its unique macabre qualities convincingly. Nevertheless, its photography and musical accompaniment are impressive and contribute a valuable touch of creepy colour. Well-staged novelty shocker, a likely turn-up for the populars.

Story.—Irena Dubrovna, an attractive Yugoslavian, leaves her native village to become a New York fashion artist. She meets and falls in love with Oliver Reed, a naval architect, but is haunted by a fear that she is under a curse, which, apparently, causes jealous women of Yugoslavian origin to turn into savage panthers.

But the ugly prospect does not prevent Irena from marrying Oliver. Their marriage proves an unhappy one, and before long Irena becomes jealous of Alice, Oliver's sympathetic business associate. She also finds herself irresistibly drawn to the cage of a black panther in the local zoo. Dr. Judd, an oily psychiatrist, is consulted, but he complicates matters by coveting Irena. In the end, Irena goes berserk, but after attempting Alice's life and killing Judd, is herself killed by the panther.

Acting.—Simone Simon does her best to convince as cat-woman Irena, but the demands of the rôle are a little beyond her. Kent Smith is somewhat colourless as Oliver, but Jane Randolph and Tom Conway put up good shows as Alice and Judd.

Production.—The photography is clever and the musical accompaniment is effective, but, apart from the creation of impressive detail, the march of eerie mediæval mysticism into modern melodrama is far from convincing. The sinister shadows seldom succeed in exciting the imagination nor, as is the case with the conventional thick-ear thriller, do they provide many violent shocks. Shortcomings are mainly the fault of the cast and director, but, in spite of them, there is enough of the popular "creepy" to thrill the unsophisticated. Moreover, it's definitely off the beaten track.

Points of Appeal.—Eerie plot, provocative title, good technical qualities and popular cast.

The Great Gildersleeve

RKO-Radio. American (U). Directed by Gordon Douglas. Featuring Harold Peary, Jane Darwell and Nancy Gates. 5,621 *feet. Release not fixed.*

SMALL-TOWN domestic comedy, built around Harold Peary, laughing boy of America's radio, telling how a bachelor's niece and nephew thwart a designing spinster's attempt to trick their uncle into matrimony. Harold Peary answers his own jokes with his ugly and, fortunately, inimitable guffaws, but his cracks are far too childish to create infectious laughter. So is the padding. Comedy support mainly for small family halls.

Story.—Throckmorton P. Gildersleeve, a middle-aged small-town bachelor, has the custody of his young niece Margie and nephew LerRoy, but cannot get permanent legal possession because he is unmarried. Amelia, designing sister of Judge Hooker, the local big-wig who holds the power to cancel Gildersleeve's custody of the youngsters, throws her cap at Gildersleeve, but he throws it back. Hooker determines to avenge the insult and gives Gildersleeve ten days to find a wife or lose the children. Gildersleeve is tempted to capitulate, but at this juncture the youngsters get busy. Their subterfuge results in a long-delayed, but nevertheless satisfactory, ending.

Acting.—Harold Peary, alias Throckmorton P. Gildersleeve, has a big reputation on the American radio, but a little of him and his laugh goes a long way. The rest are not much more than stooges.

Production.—The story is barely strong enough to sustain two reels, let alone six, and the artless embellishments merely draw attention to the dismal fact. Here we leave it to the tender mercy of the Great Gildersleeve's fans.

Points of Appeal.—Clean atmosphere and convenient footage.

SHORTS OF THE WEEK

RKO-RADIO.

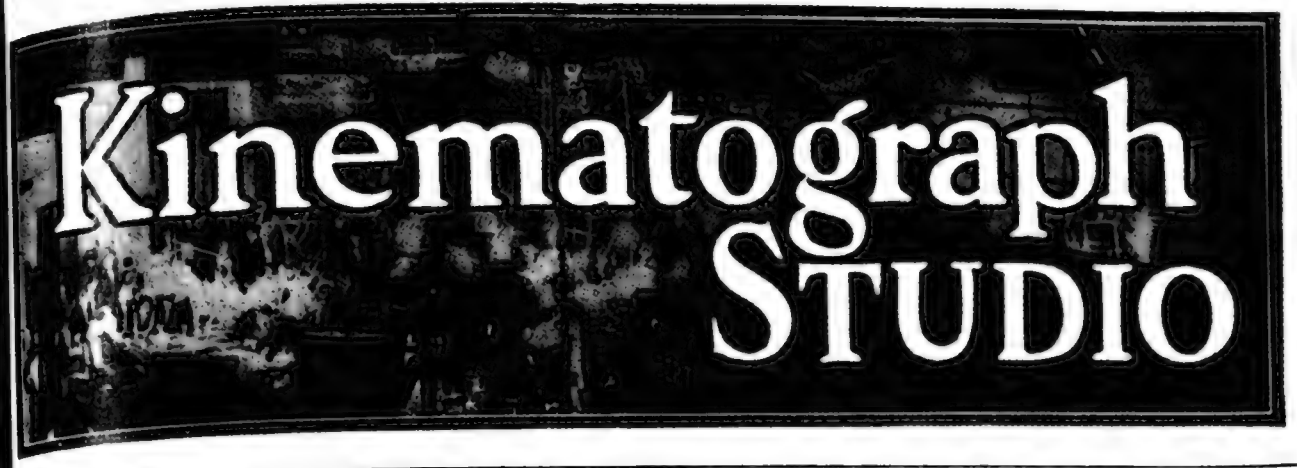
THE RECORD BREAKERS. American (U.). One reel. Release not fixed.—Sporting interest short, taking the form of a get-together of athletic champions. Thrills of the track effectively recorded. Sound fill-up of its type.

TOUCHDOWN TARS. American (U.). One reel. Release not fixed.—Sporting interest short, introducing American football stars as Navy physical training instructors. Well done, but not of great interest here. Fair fill-up.

PUBLIC SPORT No. 1. American (U.). One reel. Release not fixed.—A lesson in baseball by American aces. Of practically no interest here. Moderate fill-up.

JAMBOREE No. 3. American (U.). One reel. Release not fixed.—Jazzband short, featuring Ray McKinley and his Orchestra. Just so much meaningless noise. For swing fans only.

JAMBOREE No. 4. American (U.). One reel. Release not fixed.—Jazzband short. All noise and no rhythm. For swing fans only.



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THE DOOM OF CRAZY RETAKE POLICY

Celluloid Cuts will End Hit or Miss Methods

By P. L. MANNOCK

THE Board of Trade, by its imminent drastic rationing of celluloid stock, has not only taken logical steps to conserve the one product on which our industry depends for its existence, it has done the picture-making industry a genuine service unwittingly, by putting a curb on the absurdly wasteful retakes which have long been a fetish of a substantial proportion of our directors on the floor.

It is on record that a single shot —a medium long one—was taken 46 times in a British picture made in 1940 in our biggest studios. Footage expenditure amounting to anything from 150,000 to 200,000 feet on a feature subject has been far from rare; and this means that enough celluloid for anything from 10 to 20 copies of the picture, with all that means in running time up and down the country, has been wasted.

My old friend Arthur Dent, in these pages last month, made some cogent and prophetic remarks on this point, urging producers and direcors to adjust their perspective to present conditions. He refers also to one of the main causes of prodigal stock-using—the practice of half-baked scripts going on the floor and costly improvisation.

ON this matter there has been, for nearly twenty years, an appalling and needless expenditure of time, money and celluloid—and an equally appalling amount of utter hypocrisy. Many commentators, especially including myself, have pointed out this indefensible evil, in and out of season. Quite a number of studio chiefs and directors have been in strong agreement

But it is a fact that many of those very directors who strenuously advocated a completely vetted scenario before going on the floor, are among the worst offenders. There is sometimes the excuse that a picture scheduled to begin on a given date cannot be postponed until a wholly satisfactory script is ready; but this is seldom a valid reason. For, over and over again throughout the years, I have personally seen scripts, passed with enthusiasm by everyone concerned, either mutilated, reduced to chaos by omissions and rewriting on the floor, and sometimes actually lost or mislaid, without seriously perturbing the director. There is one factor seldom absent in such cases, and I declare it to be the personal megalomania of the director, who finds, as all dictators do, that absolute authority destroys self-criticism and may lead to chaos and ruin.

For years I have pitied the lot of the good script author, whose efforts to get creditable work translated and a reputation established are defeated by this evil, and have felt even more sympathy for the cutter, who, confronted with miles of imperfectly-related footage, assembles it with gruelling ingenuity into an acceptable picture for which he is naturally denied the major credit

OF recent years we have had some examples of waste of this kind, so monstrous that they would not be believed. Whole episodes in stories scrapped at the cost of many thousands of pounds; location units with full casts for weeks on outdoor sequences ultimately omitted entirely; crowds kept for hours in studios while portions of the story are hastily rewritten—these are only a few of the practices which, until the war, were almost common-place—*and are not yet extinct*. They all arise from scorn of the script.

At the same time it is only fair to note that in other studios a very definite, but not too rigid, system of insisting on the script's authority has been adopted. More and more studio executives have not only come to the conclusion that it is so much cheaper to cut a film on paper than in celluloid, but have also had the revolutionary courage to put this common-sense view into practice. Such regimes are now happily general—but they still have to deal with the business of retakes, now a problem much more vital and pressing than ever before.

"BUT why do they have to take it ten times?" is one of the invariable queries put by those who visit a British film studio for the first time. And it is one difficult to answer. Why, indeed? Most shots have sufficient degree of complication, and possibility of technical mishap, to make several takes either positively necessary or to justify safeguarding the scene. But my observation, over almost an era, is that much of the retaking beyond this is due to other and less excusable reasons. Insufficient rehearsal; lack of foresight; and even a frank "hit-or-miss" method of trial and error, are usually to blame.

AND now may I submit something constructive in this connection based upon what I see really every time I watch a director at work—It is that long scenes, especially with long speeches, should be broken up far more than they usually are. Time and again I have seen actors and actresses, especially under the strain of retakes, forget a line or a piece of action detail in a shot that may run perhaps a full minute or more. This, with retakes, is neither economical of celluloid nor calculated to get the best performances. More than once I have noticed such footage broken up with other shots in the completed picture—which means a great waste in lengthy retakes for no particular object except a continuity of action never intended. I commend, therefore, as a maxim: *shorter shots mean fewer retakes.*

CLARENCE ELDER

Great Scots Story to be Filmed

"SILVER DARLINGS"

HOLYROOD Film Productions, Ltd., has been formed and will produce as its first subject "The Silver Darlings," by the famous Scottish author Neil Gunn, and the Board of Directors as at present constituted is Major Henry A. Proctor, LL.D., M.P., Chairman, William A. Elder, and Gordon F. Hills, A.C.A., Secretary, with Karl Grune in charge of production, and Clarence Elder director.

Karl Grune, one of the most famous of all European producers and directors, came to this country many years ago, and made such outstanding films as "Abdul the Damned," "Marriage of Corbal" and "Pagliacci," and has been acclaimed at various times as one of the most forward brains in the Industry.

Maxwell's Colleague

Clarence Elder came from Glasgow with John Maxwell when British International Pictures was formed. He was Supervising Art Director and Technical Supervisor, and ultimately combined these responsibilities with that of Director of Studios at Elstree for A.B.P.C. until war broke out, up till which time more than three hundred films were made, many of which were outstanding among British productions.

During the past couple of weeks Karl Grune and Clarence Elder have been seeking possible natural location backgrounds for "The Silver Darlings," in the wild and rugged interiors, and on the coastlines of Scotland, where they will shoot the major portion of the film, and where they hope to cast most of the principal characters in the film from the people still living their hazardous lives on the windswept cliffs and wave-torn shores of the North of Scotland.

Epic Scots Saga

"The Silver Darlings," written by a Scotsman, deals with one of the most tragic though triumphant

Continued on page 22

LESLIE HISCOTT STARTS NEXT WEEK

Ballet Spectacle at Elstree

NEXT week Elizabeth and Leslie Hiscott start work at National Studios on a comedy starring Richard Hearne. Incidentally, Frank Pettingell, originally cast for the production, has now found that his theatrical commitments in "Arsenic and Old Lace" will not permit him to fit in the film engagement. It is hoped to have Judy Kelly and Hermione Gingold in the feminine leads, and contracts are likely to be signed during the week. Others in the cast are Wilfred Hyde-White and Wally Patch and Ronnie Shiner. Paul Holmes is art director.

A corps of ballet girls from the London Palladium had to rise at 5 a.m. each day last week so that they could be down at Boreham Wood at seven each morning. The girls were appearing in a spectacular under-the-sea sequence in which Gwen Catley is featured, and as they had to be back in Town each day for their 2.30 matinées work started promptly at 9 each morning and continued until 12.30. The ballet was arranged under the direction of Wendy Toye with John Baxter in charge of production. Final shots on this newest Flanagan and Allen comedy, "Theatre Royal," were shot on Tuesday last.

"Millions Like Us" Ending

Frank Launder and Sidney Gilliat, now directing Gainsborough's war workers' film, "Millions Like Us," at Shepherds Bush, hope to finish shooting on the floor by the end of this week.

The main scenes have now been completed with the shooting last week of an open-air dance sequence in a pre-war seaside town. Here beneath a moon-lit sky hundreds of dancers enjoyed themselves, with Joy Shelton and Patricia Roc as the Crowson girls joining in the dancing on their holiday. Una Sheppard, Sheila Bligh, Pat Owens and Noni Brooke, four of the Gainsborough starlets, also appeared in these scenes, following Maurice Ostrer's policy of giving the girls under contract small parts in different films until they are ready for featured rôles.

A variety of short scenes, ranging from a provincial railway station, a bombed street and an ordnance depot to an hostel 'bus and factory gates, remain to be covered, also several montage and back projection shots, before the film finally leaves the floor.

Dave Aylot makes up Flanagan and Allen for a sequence in British National's new Baxter production THEATRE ROYAL

COST OF LIVING BONUS

Agreement Reached

Complete agreement was reached between the British Film Producers' Association and the Trade Unions (N.A.T.K.E. and A.C.T.) on the cost of living bonus, at a meeting held on Thursday afternoon last.

Later, after the N.A.T.K.E. representatives had withdrawn a discussion with the A.C.T. on the standard agreement for employment in film studios was undertaken, and this also resulted in complete agreement. Arrangements have been made to have the document signed at an early date.

LONDON "PHIL" FILMED

Strand's First Feature

Strand Films have been busy during the week at the Orpheum Theatre in Golders Green, where they are making their first feature-length subject, a story of the London Philharmonic Orchestra and its struggle for survival after the outbreak of war. The story, a true story, is an astonishingly dramatic one, and people who were responsible for keeping the orchestra in existence have agreed to appear in the pictures; these include many famous concert artistes and well-known conductors.

A BIRD OF PREY

Canary Role for A. Neagle

It is predicted by Herbert Wilcox that the next Anna Neagle characterisation—the leading rôle in "Yellow Canary"—will create a storm of controversy among her fans who have revelled in her previous acting of heroines. The star rôle of "Yellow Canary," which started this week at Denham, is of the feminine "menace" type, and is so far removed from and opposed to any rôle Anna has yet undertaken that it will probably form a basis of heated discussion among her large following.

The male starring part is to be interpreted by Richard Greene, whose release from the Army has been specially secured by Wilcox. The supporting cast includes Nova Pilbeam, Lucie Mannheim, Albert Lieven, Franklin Dyall, C. V. France and Patric Curwen, which Wilcox considers represents the highest aggregate of talent he has yet handled in any picture.

The story of "The Yellow Canary" is based upon an original by Pamela Bower, screen play by de Witt Bodeen, and scenario and dialogue by Miles Malleson. It will be produced and directed by Herbert Wilcox, will be distributed by RKO-Radio for world-wide release.

THRILLS IN HELLMAN'S NEW FILM

ONE of the most thrilling and action-packed sequences in Marcel Hellman's new romantic melodrama, "They Met in the Dark," has been filmed during the past week, with James Mason, Joyce Howard, Tom Walls, Phyllis Stanley, Karel Stepanek and about a dozen principal character artistes, with Otto Heller in charge of cameras, Karel Lamac in charge of direction, and Basil Sydney as dialogue director. Marcel Hellman himself is always on the set or immediately on hand in the studios from first thing in the morning until the last take at night, when he often has a late conference, sees the rushes, or discusses the studio or location work as the schedule demands.

Gale in Studio

The principal backgrounds for "They Met in the Dark" during the week have been the country cottage interiors and main exteriors, a lovely old-world oak-beamed cretonne-upholstered home, although covered with dust, and with its garden sadly neglected and overgrown. With a high velocity gale screaming round the place, it is, in fact, a perfect setting for the sensational mystery which unfolds there. The terrifying crescendo frightens the life out of Joyce Howard, who has visited the house in the hope of finding her retired old seafaring uncles, but to her horror finds instead the corpse of a girl. In the blind flight out into the unknown terrors of the night, Joyce runs point blank into James Mason, a strange and ominous figure, in the shadows of the porch, soaking wet, with rain dripping from his pulled-down hat.

Terror at Night

She recognises Mason as a man who had dashed out of the cottage as she arrived, and is now convinced he is the murderer. He, in turn, decides Joyce knows the secrets of the cottage and the dead girl. Mason has come to the cottage on the trail of the girl, who had twice failed to keep appointments with him, as he is convinced she can help him solve the cause of his dismissal from the Senior Service, and to put him on the track of those responsible for his downfall.

Continued from page 21

Great Scots Story as Film

episodes of Scottish History, the days of the Highland clearances, when the crofters, who had for generations broken a living out of the barren earth, were driven out and established on the wild shores of their homeland what has now become the great herring-fishing industry. It is an epic story of human courage, endurance, sacrifice and eventual triumph against almost every physical and elemental barrier, and Karl Grune, with Clarence Elder, have planned to make it in its simple, sincere and awe-inspiring truthfulness, a great screen document and as a tribute to the characteristics and achievements of a great people.

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COMEDY IN OUR VILLAGE

"Dear Octopus"

AFTER covering scenes in the Randolph drawing-room for Gainsborough's "Dear Octopus," which Paul Soskin is producing at Islington, director Harold French this week turns to the village scenes in this comedy of domestic English life.

The drawing-room scenes show the Randolph family sitting peacefully after dinner, Dora and Belle gossiping, the women knitting or sewing, and only Nicholas, the son, pacing restlessly about. Gradually the undercurrents of feeling become apparent as Edna (Nora Swinburne) works her wiles on Nicholas while the family fume to see Penny (Margaret Lockwood) hurt by his seeming indifference. Basil Radford's entrance as Kenneth, the absent-minded member of the family, after an abortive trip to the docks to meet Nicholas, whom he misses, brings the family back to normality as they unite to upbraid him.

Action to be covered this week shows a sophisticated atmosphere prevailing on the set with the family gathering, and the locals assembled to decorate the village hall for the golden wedding celebration dance. Among the village ringleaders are Mrs. Glossop (Kathleen Harrison), the postmistress, bustling about getting tea for the workers and disclosing all she knows about the Randolph affairs from her duties in the post office: Felix (Roland Culver), a local farmer who organises the village band; Fred (Graham Moffatt), a not-too-bright member of the band: Mrs. Vicar (Jean Cadell), and her daughter. On the dais at one end of the hall the band is practising dance music for the celebrations, and all round the hall villagers are busy decorating and polishing. All these typical bucolic characters provide French with a vivid and amusing background to scenes which might be set in any English country village.

AN ENGLISH GARDEN

"DEMI-PARADISE"

A typically English garden was the scene on which shooting took place at the beginning of last week on the Two Cities-De Grunwald production "The Demi-Paradise."

The set, beautifully planned by art directors Paul Sherrif and Carmen Dillon, depicted an ideal suburban garden as it appeared in pre-war days and at the present time.

When Ivan (Laurence Olivier) pays his second visit to England during the war the garden is still there, flowers still bloom though many a rosebed has been transformed into a cabbage patch. He finds that George Thorpe, the former typical *pater familias* in war guise and the host now of two little evacuees—a cheeky boy (Harry Fowler) and a little girl (Vera Cook).

Sequences shot during the latter part of the week in which Edie Martin, Gladys Henson and Felix Aylmer appear, show how cleverly the balance of comedy in this film, which carries a message of understanding and good will between nations, is being maintained.

Flight-Lieut. Terence Rattigan, author of the successful play "Flare Path," visits the Two Cities unit engaged on THE DEMI-PARADISE and chats with author de Grunwald and director Anthony Asquith

War Savings Shorts at Ealing

Ealing Studios, with Michael Balcon's leadership, is producing War Savings shorts and making an all-in job of it. Each director in the organisation will be responsible for one, with big box-office names in the productions.

A number of well-known stars have offered their services for the series, which is to be made on a non-profit basis.

The first picture has already been made. Tom Walls, Mervyn Johns, Gordon Jackson and Charles Victor are the others. It deals with the Home Guard, and was directed by Charles Frend.

Basil Dearden has been at work on a particularly amusing short. In this Claude Hulbert plays a great double part! He appears as a good angel and a bad angel, and Enid Trevor plays his spendthrift wife.

Glamour has now taken the floor with Tommy Trinder surrounded by a large group of lovelies headed by Carol Lynne. They have been directed in the interests of War Savings by Harry Watt.

The films are produced by Cavalcanti, as head of the Short Features Department.

FILM OF OUR NURSES

"One Pair of Feet"

The first sequences to be shot this week on the Two Cities film "One Pair of Feet," depicted the entrance hall and staircase of a great hospital. A vast crowd of nurses and patients thronged the set, where Hilary (Rosamund John) and the matron (Cathleen Nesbit) are first met.

The cast includes, Rosamund John, who stars, Stuart Grainger as leading man, Sophie Stewart, Joan Maude, John Laurie, Dinah Sheridan, Margaret Viner, Cathleen Nesbit.

Leslie Howard is supervising and Maurice Elvey directing. P. C. Samuel is associate producer, and the unit is headed by Charlie Permane, production manager; lighting effects, Bob Krasker; camera operator, Jack Hildyard; first assistant, Billy Boyle; second assistant, Victor Wark; sound, H. Raynham, John Dennis, S. Lambourne; continuity, Betty Callaghan; make-up, Toni Sforzini and U. P. Hutchinson; stills, Wilfred Newton; hairdressing, Vivienne Walker.

The screen treatment of this Two Cities film has been written by Elizabeth Baron, with additional scenes and dialogue by C. Nelson, and is based on Monica Dickens' novel.

The idea was not to make either a documentary or an indictment, but to approach the subject from a realistic angle and with sufficient story to make the public want to see it, and more important still, think about it.

"MY LEARNED FRIEND"

On the trail of the murderer Grimshaw, Will Hay and Claude Hulbert have left the East End for Maybury Court, a mental retreat which was the scene of shooting last week on Michael Balcon's "My Learned Friend" at Ealing Studios.

They go to warn the head of this refuge of harmless lunatics that Grimshaw is on his way to murder him. Grimshaw, however, has already enlisted the aid of an old inmate who believes he is a colonel tiger hunting in the jungle.

The colonel turns out to be anything but harmless. When Will and Claude are mistaken for lunatics themselves the situation becomes increasingly complicated and funny.

Ernest Thesiger and Lloyd Pearson play the two chief lunatics, with G. H. Mulcaster as the head of the retreat, Gibb McLaughlin as his butler, and Mervyn Johns as Grimshaw.

Basil Dearden, Will's co-director on "My Learned Friend," plans to move from these scenes to those involving the Houses of Parliament. The cloisters, an underground passage, the vaults and the clock tower are the setting of comedy in the best Will Hay style.

No Wastage on "Warn that Man"

SHOOTING of A.B.P.C.'s "Warn That Man" is to schedule at Welwyn, and thanks to a well-written script and some intensive rehearsing before shooting, few retakes have been necessary, with an obvious saving of negative stock.

Art director Charles Gilbert has designed some attractive sets—the one on which Lawrence Huntington is shooting at the moment represents a large tapestry panelled music room, with walnut polished floor and lavish furnishings. During the better spells of fine weather many fine exteriors were filmed, including some thrilling flying scenes.

The cast includes Gordon Harker, Raymond Lovell and Jean Kent, it features Finlay Currie, Anthony Hawtrey, John Salew, Anthony Hoiles, Pat Ahearne, Frederick Cooper and Veronica Rose.

It is expected that production will be completed in another five weeks. Gunther Krampf is in charge of photography and lighting.

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Continued from page 3

RAW STOCK ECONOMY DISCUSSIONS

to reduce the consumption of positive stock for entertainment films to the extent envisaged by the Board of Trade.

Earlier meetings with the Board of Trade were with representatives of the Kinematograph Renters' Society, the News Reels Association, and the British Film Producers' Association.

The question discussed between B of T. officials and renters' representatives concerned what arrangements should be made for allocating reduced supplies of film stock to individual renters.

Renters' Allocations

Among the points raised were (1) Whether any cut should be a uniform percentage cut for all renters alike; (2) The basic period on which any cut should be based; and (3) the limitation of the length of credit titles.

It was agreed that the questions raised should be further discussed at an early K.R.S. meeting, to be followed by a further meeting between the Society and the Board of Trade.

It was also explained that any stocks of unexposed film held by renters would have to be disclosed —*i.e.*, that holders of stocks will not be able to use them to obtain prints "off the ration."

One of the requests to the laboratory interests is that they should furnish a monthly return to the Board of Trade showing footage of prints delivered.

Abnormal Ordering

On Saturday last, the Board of Trade issued the following statement: "*The Board of Trade understands that renters are ordering film prints in abnormal quantities in order to stock up their shelves in anticipation of rationing.*

The Board has decided in these circumstances the first rationing period for prints other than newsreel prints will probably have to run as from Monday, February 15.

Any prints delivered from laboratories on and after that date will therefore fall to be debited against the renters receiving them, and when in due course allocations are established the individual allocations will be adjusted accordingly.

Newsreel Economy

At a meeting held at the Board of Trade on Thursday, February 11, officials of the Board of Trade discussed with representatives of the News Reels Association the question of economy in the use of film stock for newsreels.

It was agreed that the questions raised should be further discussed at an early meeting of the association to be followed by a further meeting between the Association and the Board of Trade.

Studio Use

Discussions on Friday, February 12, with representatives of the British Film Producers' Association dealt with the more economical use of film stock for film production. An early meeting

Continued at foot of column 3

Some of the prize winners in a competition organised at the Gaumont, Coventry, by Paramount and G-B in connection with COASTAL COMMAND by which war-time production was largely increased (Story page 4)

Continued from page 3

MEETING EUROPE'S POST-WAR FILM REQUIREMENTS

countries with the first supplies of food and clothing which will be despatched there.

If this is not done, bit by bit, the propaganda of a defeated Germany will find its way back on to European screens to undo much that has been accomplished by British perseverance, determination and sacrifice.

The question is, who is to do it?

National Responsibility

Producers of films or those who hold distribution franchises may be justified in shrinking from the expense entailed, and may be further hindered by the reduction of film stock which the Government has imposed.

The answer seems to lie in an organisation such as the British Council, backed by Government grant and facilities for production, which would force the problem of producing copies having at least superimposed title. If sound dubbing is found impracticable, and keeping them in store ready for the moment of deliverance.

Such an organisation having Government support could secure priority of transport over well-mapped areas, and provide immediate entertainment for those so sorely needing it.

Trade Conference

Who will take the first step? The appropriate Government department should forthwith call together representatives of the Industry on the producing side together with a representative of the Films Division of the British Council to take preliminary steps.

Films should be carefully chosen, and nominations for a schedule of pictures should be examined from all points of view.

Rejections should be summary (for there will be many nominations which will not deserve support) and may cause heartburning, for the aim should be not merely to secure a foreign market for every British film made but to see that only such films as maintain British picture prestige and entertainment are made the first choice.

There will be many difficulties in the way of native production in Continental countries for some years to come. Difficulties connected with the import of film stock and apparatus of production, which can only be financed by loans to begin with.

Escapist Themes Preferred

That other countries, especially Russia, will be ready to send her films into the lands of her neighbours may be taken as certain. These will contain much that is propaganda, and so long as it is entertainment propaganda it will be successful, but peoples exhausted and depressed by one kind of propaganda will need the restful escapist film as a counter-balance, and there ought to be available from British product of the past three years sufficient to satisfy that need.

The American industry is no doubt making plans for an early invasion of the Continent with this product—why not we?

Films which flaunt flamboyantly luxury and idleness may easily jar upon peoples who have known bitter hardships, and these may not be kindly looked upon, but the less extravagant film, lighthearted without being callous, would, it is believed, be welcome. Of these, Great Britain could supply examples, as well as an occasional film such as "In Which We Serve" and other Naval and Merchant Service films showing what Britain's grim share in difficult days did for eventual liberty.

"JACARE"

Amazing Picture of Amazonian Jungle

With Frank (Bring 'Em Back Alive) Buck as commentator, Jules Levey's "Jacare," produced in the wilderness of the Amazon River, has been described by United Artists as the most exciting and thrilling picture of its kind ever produced.

of the B.F.P.A. is to be held to discuss this point to be followed by a further meeting between the Association and the Board of Trade.

Producers are concerned lest the application of a 25 per cent. cut damage production which already has more than its share of difficulties. The B.F.P.A., at a meeting to-day, is considering ways and means of effecting economies, recognising that curtailment must be made somehow. Producers recognise that they must formulate a scheme, but that a straight percentage on what has been used in the past would be unjust to those who have exercised care in use in the past.

Agreement was expressed with the official view that credit titles might be curtailed, but the saving on this point is very small.

Monogram's Second 'A' Feature

"SILVER SKATES"

WITH the completion of "Silver Skates," the super- extravaganza starring Kenny B[illegible]r, Belita, Patricia Morison and score of world-famous skating personalities, Monogram, it is announced by cable to W. J. Gell, managing director of Pathé, have commenced shooting on their second class "A" attraction for 1943 entitled "No Escape," with a brilliant cast headed by Frances Farmer, Dean Jagger, John Carradine, Bill Henry, Sidney Blackmer and Bill Marshall. Harold Young is directing.

Like "Silver Skates," the budget will extend to more than $500,000, proof positive that Monogram, as promised, mean to make the 1943 programme the most magnetic for quality in entertainment than any in the past. The American Trade Press has intimated that with many more pictures of the quality of "Silver Skates," and Monogram will sky-rocket out of the independent field almost overnight.

INTERNATIONAL'S STAR OUTPUT

It is rather refreshing, in times of increasing film shortage, to witness the growth of International Film Renters going from a small company with three pictures to the ownership of thirty useful full-length feautre films; to this prominent figure they just announce the addition of a further group of six pictures with outstanding star attraction.

The possession by I.F.R. of 1,500 clients in the British Isles alone is the result of the reliable service and their ability to offer always a box-office winner and at the right moment.

The present group consists of musical comedies and thrillers, and it is announced that International have secured a further group for 1943 which should be welcomed by exhibitors.

A New Renting Company

Independent Pictures Corporation, Ltd., desire it to be known they are not in any way connected with any firm of a similar name which has been in the business previously. The object of the company is to acquire pictures of strong popular entertainment appeal which will prove of real box-office value.

S. Harris, managing direc[illegible] who is well known and has been [illegible] business for a great number of years, is preparing the early presentation of his first offering, "The Gay Desp[illegible]."

A big musical with a [illegible]-class cast and possessing universal appeal, is also being readied for presentation in the near future by the company which means to establish a sound basis of co-operation between the [illegible]ves and their clients to the mutual benefit of both.

Jane Randolph and Kent Smith in RKO-Radio's creepy movie, CAT PEOPLE

CHAMPS IN BR. LION'S ICE REVUE

BRITISH Lion's new Republic picture, "Ice-Capades Revue," presents the greatest collection of champions ever assembled in one picture. The trophies and cups won by these skaters would fill several large display rooms.

Some of the major titles held by "Ice-Capades" stars make interesting reading. Megan Taylor, for instance, won the British figure skating title at the age of 11, retained the championship for the next three years and won the world's championship in 1938 at Stockholm, succeeding Sonja Henie. Megan also won the title the following year.

Vera Hruba, Czech Skating beauty, was Prague champion at 13, won the championship of her country at the same age, and remained undisputed champion for the following three years. Vera was runner-up to Sonja Henie at at the Olympic Games of 1936.

Red McCarthy, sensational stunt skater of "Ice-Capades," held the senior skating championship of Canada for eleven striaght years and is world's champion barrel jumper.

Lois Dworshak, the rhythm girl of the ice shows, won the North-West amateur figure skating championship at the age of 15. Donna Attwood, the newest of the skating stars in "Ice-Capades Revue" was Pacific Coast Amateur Champion in 1939 and 1940, and then went on to win the American junior figure skating title in 1941.

Robin Lee, before he turned professional, was five times holder of the United States figure skating championship. Phil Taylor, father of Megan, is a former Canadian champion.

"Ice-Capades Revue" features, in addition to the famous skating artistes, such screen favourites as Ellen Drew, Richard Denning, Jerry Colonna and Barbara Jo Allen (Vera Vague).

W. Edkins, chief operator of the Astoria, Coventry, was presented on the occasion of his marriage with a reading lamp and oak occasional table. H. Archie Newman, manager, made the presentation on behalf of the staff of the Astoria, which is an associate Odeon theatre.

BEAT PARALYSIS—BACK TO FILMS

One of the most remarkable "comebacks" in the history of Hollywood is disclosed in the news that David Holt has gone into the cast of Columbia's "Destroyer," drama starring Edward G. Robinson.

Young David's film career—he is only 15 now—was cut short at the age of eight when the boy had become a successful child actor. David went down with infantile paralysis. To all appearances the hopes centred on his film future were finished—but the boy's fortitude was astonishing. Clinging tenaciously to life, he came back to health; now, seven years later, he has made a complete recovery.

Holt will play the part of a husky, healthy naval recruit in the picture now going before the cameras.

For

BOARD ROOMS, CLUBS, MESSES, CANTEENS, ETC.

The Prime Minister

By FRANK O. SALISBURY

C.V.O., R.P., R.O.I., R.I., LL.D.

Exhibited at the Annual Exhibition (1942) of the Royal Society of Portrait Painters, Royal Academy.

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ALL QUIET ON N.-WESTERN FRONT

General Council Luncheon at Liverpool

FOLLOWING the General Council meeting at Liverpool last week, North-Western branch entertained the delegates and a few guests to luncheon at the Adelphi Hotel. Sitting with the C.E.A. oligarchy at the top table was Tom O'Brien, of the N.A.T.K.E., who only a few hours before had been breathing fire and brimstone in the difficult negotiations that led to the settlement of the war bonus controversy. Now, the lion lay down with the lamb and playfully murmured compliments. E. H. Whittell presided.

Ald. R. DUNCAN FRENCH (Lord Mayor of Liverpool), who is interested in many kinemas and is an ex-chairman of the branch, gave a civic welcome. He said it was more than 30 years since he entered the kinema business which was now so well served by the C.E.A. and the able men who were its leaders. By reason of his long connection with film entertainment, Ald. French said he could almost qualify as a Kinematurian or as a veteran. The General Council had done splendid work, and he congratulated them upon it, specially President Speakman and Vice-President Simpson.

The President

Replying to the toast of "The General Council," W. J. SPEAKMAN spoke of the excellent relationships that existed between the city exhibitors and the civic authorities. Referring to the many Trade interests represented at that gathering, the president said they could almost regard themselves as "a peace pledge union of the Trade."

Announcing "Tommy France's latest swindle" for the C.T.B.F., he said a generous donor had given a handsome cabinet containing 100 Havana cigars, "7½ in. long." It was understood an offer of £100 had been refused for the cabinet, for which a raffle had been arranged—tickets 10s. each.

Chairman E. H. WHITTELL proposed the toast of "The Visitors," which was acknowledged by Paul Kimberley, Director of Army Kinematography, and E. W. Fredman.

Mr. KIMBERLEY thanked exhibitors for the marvellous way they were helping him to discharge a difficult task. The previous week over 500 kinemas were used for the showing of training films, and he would be able to report to the Army authorities that more than 60,000 films had been shown in one month.

As the result of the screening of one film dealing with bomb disposal, two civil defence workers had been able to discover over 100 unexploded bombs. "Thank you for all the help you are giving me," concluded Mr. Kimberley.

H. SIMPSON proposed "The North-Western Branch," which inspired speeches by Lieut.-Col. Lewis and E. H. Whittell.

The Labour Leader

Bantering and convivial reference was made to the presence of T. O'Brien, who, with "his stooges," reminded one of the speakers of the text: "They shall drag down the mighty from their seats and exalt the humble and meek."

In a very apt reply, T. O'BRIEN said that in the previous day's negotiations there was some hard hitting and hard bargaining. He had to tell exhibitors what he thought of the kinema Industry, and they, in reply, told him what they thought of labour. Both were concerned with the advocacy, free from guile or chicanery, of principles for which they stood. The result was satisfactory to the C.E.A., but not so satisfactory to the N.A.T.K.E. (Laughter.)

"In the hands of the Great Fuller," he added, amid laughter, "we are all stooges."

N.A.T.K.E., as part of the Trade, was concerned to promote its welfare and in the post-war period would take its place in serving the community, the nation, the State and the world, for the good of the people.

W. R. FULLER, in a brief speech, paid tribute to the service of W. J. Speakman, whose term of office is drawing to a close.

West Bromwich Town Council yesterday expressed their appreciation of the action of the local kinema proprietors who had placed their premises at the disposal of the authority as emergency rest centres.

York Exhibitors and S.O.

VIGOROUS REPLY TO ATTACK

COMPLAINING that "a very unnecessary attack" had been made on the Trade, the chairman and secretary of the York Cinema Managers' Association, G. T. Drayton and E. N. Kay, state that the request for Sunday opening of more York kinemas, a proposal virtually quashed by the City Council recently, come from the Watch Committee itself and not from the Trade.

"At the present time it is exceedingly difficult to obtain an adequate and efficient staff, and a seven-day week would greatly accentuate the management's present problems. If, as is contended, a reduced price of admission is necessary, because the Forces' pay is inadequate, then we, the people as a whole, through our democratic Government, are responsible for this, but any one industry cannot be expected to remedy this state of affairs.

"The Rev. A. E. Twidle suggests that the kinema Industry is making immense profits, but surely he has heard of the Excess Profits Tax, which is 100 per cent."

Mr. Drayton and Mr. Kay pertinently add:—

"We are still waiting to see the City Council introduce preferential treatment at reduced rates for the transport undertaking. We also have not heard of the same licensing authority introducing cheaper drinks and cheaper cigarettes for the Forces in the premises holding licences under their authority.

"Have we a complaint? Yes. Why was the deputation from the Church allowed to state their case before the Council, and the kinema Trade not asked or allowed to do so?

"It is usually fair to hear both sides of a question before reaching judgment.

"Finally, we would stress that we are not anxious for Sunday performances, but when the Watch Committee asked us to assist in providing entertainment then we were prepared to open, but not if the previous disputed conditions were still a condition of the seven-day licence."

Les Goodwins directing a scene from the Monogram ice spectacle SILVER SKATES, which stars Kenny Baker, Belita and Patricia Morrison (Pathe)

North African Invasion Film

A cable received by E. T. Carr from New York describes John Grierson's latest film made for the National Film Board of Canada as "the most terrific and timely subject on North Africa."

It is being released almost immediately in the States, and a print is being hurried to this country to meet the public desire to see the latest developments on the African front.

SHEFFIELD CAPITOL RAISES £1,000

For Local Ambulance

FOUR Sunday concerts at the Capitol, Sheffield, have yielded £975 in profits, and this has enabled the management to provide another ambulance for the Sheffield Ambulance Service.

A cheque for the amount was handed to the chairman of the Sheffield Hospitals Council by M. J. Gleeson, chairman of the board of directors.

The ambulance is now on order and will be formally handed over to the city when it is delivered.

This is the first kinema in the city to ever provide an ambulance entirely on its own. Vic Oliver, Joe Murgatroyd's Happy Radio Family, Patricia Rossborough, and many more first-class artistes appeared at this concert.

In two years the Capitol has raised £2,790 for local charities, the present effort being completed within two months. All these concerts and many more charity efforts have all been organised and arranged by Mr. and Mrs. H. Telford Brown, who opened the Capitol three and a half years ago.

Over £11,000 has been collected by Division 4 of G.-B., headquarters of which are at the Regent, Sheffield, for the "Woollies for the Navy" Fund. Out of this amount the sum of £2,050 was sent to the Navy Comforts Fund for the supply of books, games, etc. The balance of the cash was used to buy wool to knit 51,000 garments, which were completed and despatched. These included 1,200 pairs of special gloves for Russia.

The Observation Window

When the Print Cut Comes

PRESERVING THE LIFE OF THE COPY

WHEN the results of the cut in supplies of film stock reach exhibitors it will be more and more necessary for projectionists and transport hands and dispatch departments to exercise the greatest care with prints in order that they may have the longest life possible.

RENTERS will have to cut their orders for film prints to the barest minimum, and thus the responsibility upon those handling them to preserve them in the best condition possible becomes very urgent, if only for the sake of the little man booking umpteenth run.

NEWSREELS present a difficult problem, and my own remedy for this would be a zoning of areas and the bicycling of news films between kinemas in town areas where one copy might do the work of four or five. It wouldn't be easy, but with a little co-operation it could be done.

DROPPING in at the Royal Photographic Society's house in Princes Gate, W., last week, I saw some excellent stereoscopic pictures in Dufaycolor which a member had taken, and for which he had constructed a stereoscopic viewing cabinet.

THE pictures were five by four inches, each being separated from its fellow and inserted in a separate slit in the viewer. Prisms brought the two pictures together to be seen as one, and a fine sense of relief resulted. The pictures were bright and entirely free from screen. I have often wondered why amateur photographers have not devoted more attention to stereoscopic photography. The coming of colour enhances the stereoscopic effect very greatly and some beautiful pictures result, having real depth as well as colour appeal.

A NUMBER of exhibitors who have done business with RCA will be interested to know that H. F. Griffin, who carried out a number of sound reproduction installations for the company, has resigned to take up an important hush-hush post in which his engineering ability and experience will be of great value. He had been with RCA between thirteen and fourteen years.

MR. GRIFFIN recently lost his son, Sub-Lieut. R. Griffin, of the Fleet Air Arm, during a battle with a Dornier which was attacking a convoy. He was successful in putting the bomber out of action, but lost his life in the contest. J. BENSON.

THE B.J. ALMANAC

The British Journal Photographic Almanac is again to hand and full of useful information for the serious photographer. This is not to say that its pages are crowded with chemical formulæ, although these together with a host of technical information are there in their proper proportion and place in the almanac's 392 pages.

Kinematographers will probably turn first to the article on "Three Dimensional Cinematography," by T. F. Langlands, which is full of informative matter on a subject abounding in interest. The writer rightly distinguishes between pictures which are definitely stereoscopic and those which accidentally give on occasion an impression of stereoscopy and goes on to deal more fully to the experiments which have been undertaken to produce three-dimensional pictures. A list of references concludes the article.

"The Shape of Photography to Come," by the Editors, is an attempt to peer forward into many fields, while "Photographing Bees" and "Photography for Archæologists" give information on some specialist work which will be found valuable.

The usual features of the Almanac are all present, and the price of 3s. 6d. paper or 5s. cloth brings it within the means of every photographer.

TELEVISION PICK-UP PROBLEMS

Factors which Make or Mar

THERE is little doubt that with the cessation of war there will be remarkable developments in the field of television, which will provide opportunities for kinema proprietors to include topical events in their programmes. The following summary of some of the methods employed by television engineers is from a paper printed in the *S.M.P.E. Journal*.

Some of the difficulties met with in portable television pick-ups are outlined by Harry Lubcke of the Don Lee Broadcasting System of Hollywood. The tower of the Mount Lee television station, which is the receiving location for all pick-up matter, is 2,000 feet above sea-level.

In the paper Mr. Lubcke emphasises a number of factors which contribute to successful programme transmission: methodical preparation, adequate time for preparation, careful testing, an experienced crew, a sufficient warming-up period, co-ordination of effort, "policing" of all equipment and luck.

Under methodical preparation is set the formulation of suitable lists, duly checked over. These lists descend from valuable and important valves to lengths of rope, screws, screwdrivers, nails and hammers. These various odds and ends have their location in special cases in order to ensure speed and handiness in use.

A Preliminary Survey

A survey of the site is important and so is the communication to the manager of the business or activity to be televised of the television requirements, so that the electrician may know and contribute his quota with successful transmission.

Heavy current electric heaters may be included among the equipment carried by the television engineer for drying out moisture and heating-up preparatory to transmission. An A.C. voltmeter is required to check the ability of the fuses to carry the 30 ampere load and the regulation of the voltage.

Line of Sight Tests

Among the lighter equipment which must be carried are a photometer, field glasses and a photographic camera. The first-named is to test the installed illumination, the field glasses to determine if a line of sight path exists from the actual field of operation to the station. (The Don Lee system working on beam transmission and reception works on a frequency of 324 megacycles requiring substantially a line of sight path.)

The camera is used to take preliminary photographs of the backgrounds for guidance when the transmission takes place.

It may be advisable to make a pre-programme test by transmitting a dummy picture of white and black bars.

Signal Strength

An interesting account is given of a doubling of the strength of a signal by the accident of raising of the ultra-high frequency receiving antennæ by merely 3 ft. The need to isolate antennæ from all objects other than the television equipment itself is also emphasised.

There must, the paper urges, be a careful test and scrutiny of all equipment, and the crew must be familiar with every part of it, and the manner in which images die down, and the rapidity with which transmitter meters return to zero are watched closely for evidence of weakness.

Luck is, of course, ungovernable, but it enters very much into the business of securing first-class reception.

In the first place the need for portability precludes the provision of duplicate channels, while the vagaries of weather and the differences of natural illumination are beyond human control. There is also the fact that experience must necessarily be limited owing to the newness of the science. Nevertheless, an alert and painstaking staff can greatly minimise the possibility of accidents.

One of a pair of silver-grey stage curtains, measuring about 30 ft. by 20 ft., has disappeared from the stage of the Regent, Redcar. It is believed to have been stolen, and the police are making inquiries.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

HERE is a poser for those wiseacres who claim to know what the public wants. I am told by the manager of one of London's largest suburban kinemas that a film (which had already played there for a whole week to no more than average attendance), brought enormous business on a recent wet Sunday when given a reshowing. No special measures were adopted to publicise the booking, and no known circumstances can be traced to account for this sudden success by a production which when originally screened failed to break the bank. Moreover, the same film shown on the same Sunday at a sister hall in a neighbouring district did only ordinary business. Any answers to this enigma?

In "Picture Post"

TRIBUTE has been paid by *Picture Post* to British Lion's George King production, "To-morrow We Live."

In the issue dated February 6, the popular weekly magazine carries four full pages of editorial and pictures, vividly capturing the film's engrossing theme of how the Torch of Freedom, extinguished by the invading Hun, still smoulders unquenchably, awaiting the moment when its fire will once more rise and cleanse Europe from oppression.

The feature shrewdly blends the topical Fighting French news interest with the piquantly illustrated story of the film

"To-morrow We Live" stars John Clements, Godfrey Tearle, Greta Gynt and Judy Kelly.

The First £10,000

TO obtain the maximum amount of publicity for "Coastal Command" at the Odeon, Harrogate, Charles Smith (manager) contacted the Post Office Savings Publicity Chief and the local War Savings Committee and arranged a tie-up as a preliminary to the Harrogate "Wings for Victory" week to be held in May.

He also interviewed the gas company's manager and obtained the use of their central showroom window for a display, which consisted of war savings publicity based on "Coastal Command," the window being decorated with Union Jacks, with the centre occupied by an art poster, "Coastal Command"—Showing at the Odeon, all week.

R.A.F. equipment was loaned by an operational station and placed on view in the foyer, together with more Savings publicity, against a background of 18 flags of the United Nations hung around the foyer. The scheme created a striking picture, and Mr. Smith was kept busy answering questions about the exhibits, etc.

The Mayor of Harrogate and party attended the Monday evening performance, the Mayor making a short speech from the stage. At the close of the programme the Mayor announced that a patron had approached him and promised the first £10,000 for the "Wings for Victory" campaign.

Tropically Topical

THE entrance to the Odeon, Portsmouth, was transformed when Pat Reed planted his date or perhaps coconut palms by the doorways and made a mural effect over them with an artistic panorama of mosques, domes and minarettes.

The effect was a colourful attraction and made a distinct appeal for his feature, "The Road to Morocco."

Father Sees Son

ROTHERHAM is not often favoured with pre-views, but F. V. Morris, manager of the Regal, is particularly keen on this branch of publicity and feels well rewarded by the success which has attended them.

The Mayor of Rotherham (Coun. T. W. Outram), who attended, praised the film and said it showed through Leslie Howard's portrayal an outstanding example of British brains in the Spitfire's design, British workmanship in its construction, and British skill and courage in its use.

F. V. Morris read a telegram from Leslie Howard appreciating the civic honours, and sending his and David Niven's best wishes to Rotherham.

Incidentally, appearing in "First of the Few," as one of Britain's fighter pilots, is Flying Officer D. Fulford, holder of the D.F.C., whose father, Wing Commander H. F. Fulford, is in charge of South Yorkshire R.A.F. personnel. Wing Commander Fulford visited the theatre the following day at Mr. Morris's invitation to see the incident showing his son, who has since been posted as missing.

All Round Excellence

MAKING every use of the exploitation angle offered by the screening of "Coastal Command," Cliff Gwilliam, Odeon manager at Exeter, was able to register one of the most effective and practical tie-ups.

The R.A.F. co-operated in full measure with equipment for a comprehensive foyer display to focus attention on apparatus indispensable to man and machine in the air, and the local A.T.C. used the occasion to stimulate a recruiting drive for the Corps.

In the end, the result was a more intimate knowledge by thousands of visitors of the gigantic organisation and needs of the R.A.F. and of the work quietly done by the A.T.C. to prepare lads for a career in the Force.

The foyer at one end was used to display a Wellington gun turret, dinghies (bomber and fighter, and an "ersatz" float got from a tip-and-run raider "downed" recently in the vicinity), emergency equipment, a smoke float, a trio of Spitfire "props," a Vicker's gas-operated gun, observer harness, photographs, life-size "cut-outs" of R.A.F. and W.A.A.F. personnel, and an inquiry bureau. Suspended over the whole section was a huge parachute.

At the other end, the A.T.C. details besides exhibiting some of their work carried out nightly classes of instruction in one or other branches of their curriculum.

The Friday evening Services' Night feature was given a slant on recruiting by the introduction of Squadron-Leader C. L. Green, D.F.C., who made a personal appeal for men and women for the R.A.F. and W.A.A.F., and of Alderman Vincent Thompson (local chairman of the A.T.C.) to plead for a greater intake for the A.T.C.

To round off the week, the Odeon step became the saluting base from which Air Commodore Smyth-Osbourne took the salute of a march past of R.A.F., W.A.A.F. and A.T.C. details, headed by a band of the Royal Artillery.

Window display arranged by F. G. Hamilton, County, Fleet, with Willmott's Store for presentation of HOLIDAY INN (Paramount)

They Took Notice

IN his endeavour to arouse more than ordinary interest in his screening of "Holiday Inn" at the County, Fleet, Manager F. G. Hamilton arranged a window tie-up with the local music store.

This proved an attraction in the shopping centre and repaid handsomely the care and time expended.

Overcoming Obstacles

A NOVEL scheme has been evolved by C. E. Miller to beat the restrictions on use of paper and light at the Odeon, Scarborough. He explains that he has a number of circular mirrors in the stalls and circle foyers which are about 3 ft. 6 in. in diameter. By decorating these with poster paints he has achieved good results. In the dim lighting of the foyer the general background of the mirrors appears black, but the white poster paint stands out very clearly. This idea lends itself very distinctly to Technicolor films, for instance, when he had "My Gal Sal," a film which gave him plenty of scope for this form of advertising. One example which he sent for inspection provides ample excuse for his satisfaction, but as it is in colour I cannot reproduce it adequately with a black-and-white block.

Front of the house display designed and arranged by Patrick Reed, Odeon, Portsmouth, to give atmosphere to the screening of Paramount's ROAD TO MOROCCO

Manager F. V. Morris reading Leslie Howard's telegram to the Mayor of Rotherham at the preview of the FIRST OF THE FEW at the Regal (G.F.D.

Especially good display at the Pilot Cinema, King's Lynn, arranged by Manager A. H. Greaves for JUNGLE BOOK (United Artists)

Bobby's Boys

THE interest displayed by the Public Relations Officer of the Air Ministry, the A.T.C. lads and their band boys brought their co-operation to the successful showing of "Coastal Command" and afforded W. S. Bobby great assistance when he screened the film at Oldham's Odeon.

The band boys and their fellow members of the A.T.C. thoroughly enjoyed the excuse for parading the town, and the opportunity of addressing the public on the activities of the R.A.F. and A.T.C. was eagerly seized upon by the P.R.O. A most satisfactory tie-up to all concerned.

Lyons' Laurel

ACTING on his theory that a comedy film should be publicised by means of funny announcements, David Lyons put up a really quaint panel in the foyer of the Edgware Road Odeon to draw attention to the 20th-Fox laughter-maker, "A-Haunting We Will Go." On a black background he fixed large caricature heads of Laurel and Hardy taken from a poster. These were surmounted by turbans contrived out of coloured crêpe paper, and the bodies and limbs beneath were cleverly suggested by lengths of 3-in. surgical bandage bent and twisted into the proper shapes. The effect of this bizarre (careful, Mr. Printer—NOT bazaar!) arrangement resembled a small child's efforts at human portaiture, and was sure of attracting the amused attention of the public. Names of the stars, title of the film and the catch-phrase "It's a riot!" within a "shell burst" at one side, plus a small clipping from another litho poster showing the hilarious pair dancing in eastern garments, completed a very unusual piece of publicity.

On the other side of the wide foyer was an advert. of a very different kind. The Warner feature, "George Washington Slept Here," was illustrated by a more than life-size portrait of Ann Sheridan, shown sitting with her back to the spectator and looking back over one shoulder tantalisingly. That and the title of the picture plus her own name were all that there was to this "one-second" advertisement.

Notable Exhibition

ANOTHER bull's eye has been scored by Reynolds Roberts, of the Elite, Middlesbrough, when for his publicity in connection with "In Which We Serve" he successfully secured co-operation which led to the exhibition of an art gallery consisting of pictures of naval units and W.R.N.S. in training placed on the ground floor of Messrs. Newhouse's department store (the largest in Middlesbrough). He states that as far as is known this is the first time in the history of the town that space of this kind has been given over to the exploitation of a film. The display carried posters calling attention to both arms of the Navy, and a renter's panel of Noel Coward and the *Torrin*. A window in the main street was entirely given over to the film—no merchandise being displayed—and drew large crowds daily to view the large hand-drawn replica of H.M.S. *Torrin* sketched by staff of the studio attached to Messrs. Newhouse under the direction of H. M. Lawson, display manager. This drawing, which took up the full background, had reproduced on the top right-hand side the naval prayer from which the film takes its title. Right of the window a large reproduction of Noel Coward was placed, this being balanced on the left by an extract of a Press quote and star heads of the principals. The floor of the window displayed a model battleship and a model passenger steamer, with a number of stills from the film.

The vestibule of the kinema was given over to a very dignified display on behalf of the National Savings Movement, consisting of a centrepiece carrying the title and "'In Which We Serve'—The Navy's Own Film." Below this was a realistic seascape of a destroyer ploughing her way through the sea, with a bomber in the act of diving towards her. Pillars at either side carried one star head and one 11 by 14 still from the film, with the message "Serve and Save Your Country" fixed below. Panels were placed at either side of the pillars, the first carrying the wording "Your Savings for a Silent Service," and below this a model battleship. The wording on the opposite panel was "Safeguard Our Shores With Your Savings" above a model steamer. The front of the house was decorated with one 40-ft. and two 20-ft. banners bearing the message, spelt out in the international code, "In Which We Serve."

The centre-piece of the display was built up in the disused kiosk, with a large-sized model reproduction of H.M.S. *Torrin* set in a sea of plaster painted to blend with the backcloth and surrounds of sea and sky, the whole covering an area of 10 ft. by 8 ft.

A window display was to be seen in a prominent position in the town at one of the largest stores, whilst a whole window tie-up was arranged with the local Woolworths' branch. Both windows were beautifully dressed with models, etc., and the full co-operation afforded to Mr. Harrison was greatly appreciated.

A special preview was given to various important townspeople, and an invitation was extended to and accepted by a party of naval ratings and W.R.N.S., together with officers. Their arrival at the theatre was photographed, and appeared in the local Press prior to playdate, together with an enthusiastic write-up by both of the town's newspapers.

Business was summed up in one word, —terrific—having broken all records for a single day's takings.

Intelligent use of Renter's and Government matter as basis for attractive display at the Rivoli, Southend, for IN WHICH WE SERVE (British Lion)

"Torrin" at Southend

EXPLOITATION, John R. Harrison, at the Rivoli, Southend, for "In Which We Serve" was a vestibule display, and this, in common with all advance publicity and window tie-ups, was linked with the "Savings" movement.

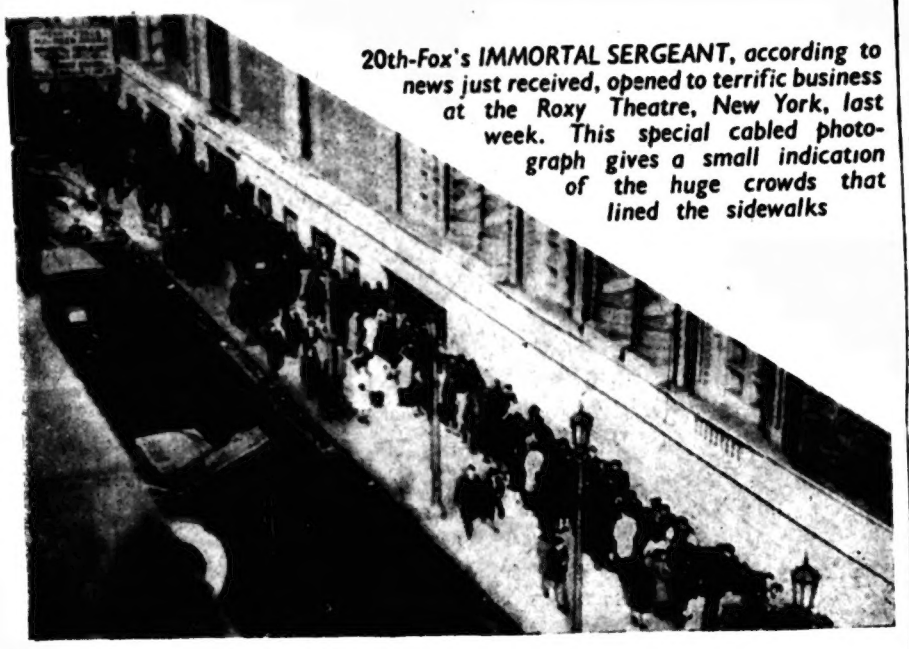
Jungle Scene

AN aptitude for display is proved by A. H. Greave's arrangement of his vestibule at the Pilot Cinema, King's Lynn, for his exploitation of "Jungle Book."

It shows imagination and artistry in lay-out, and from the congratulations tendered by patrons proved its value as an attraction.

Display by W. S. Bobby, Odeon, Oldham, which drew considerable attention to the showing of COASTAL COMMAND (Paramount)

Part of the vestibule display at the Elite, Middlesbrough, arranged by Reynolds Roberts as a tie-up with Savings and IN WHICH WE SERVE (British Lion)



20th-Fox's IMMORTAL SERGEANT, according to news just received, opened to terrific business at the Roxy Theatre, New York, last week. This special cabled photograph gives a small indication of the huge crowds that lined the sidewalks

RELEASE FOR MAR. 15, 1943

Compiled by A. W. OWEN

"JUST OFF BROADWAY" (20th Century-Fox)

CERT. A. Length 5,911 ft. Reg. No. F.5953. Reviewed in KINE. November 26, 1942.

STARS.—Lloyd Nolan, Marjorie Weaver.

ATMOSPHERE.—Comedy crime melodrama, the latest of the Michael Shayne detective series, telling how the famous sleuth solves a murder while playing "hookey" from a jury.

ORGAN.—"Prelude," Micheli (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1026 by the London Concert Orchestra.

"ISLE OF MISSING MEN" (Pathé)

CERT. A. Length 5,904 ft. Reg. No. F.6019. Reviewed in KINE. January 7, 1943.

STARS.—John Howard, Helen Gilbert, Gilbert Roland.

ATMOSPHERE.—Triangle melodrama with a penal tropical island setting telling of the romance of a young wife who falls in love with her husband's gaoler.

ORGAN.—"Indian Love Lyrics," "Less Than the Dust" and "Till I Awake," Amy Woodforde Finden (Chappell), with adaptation from the piano-solo copy only.

NON-SYNC.—As organ, recorded on Columbia 9417 by George Pattman (kinema organ).

"SOMEWHERE ON LEAVE" (Butcher's)

CERT. U. Length 8,650 ft. Reg. No. Br./R.5858. Reviewed in KINE. November 5, 1942.

STARS.—Harry Korris, Frank Randle, Robbie Vincent.

ATMOSPHERE.—Army musical comedy extravaganza, a sequel to the "Happidrome" stars' initial success, "Somewhere in Camp."

ORGAN.—"Soldier's Life," March, Schmeling (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1068 by the Regent Classic Orchestra.

"WHITE CARGO" (M-G-M)

CERT. A. Length 7,844 ft. Reg. No. F.6004. Reviewed in KINE. December 31, 1942.

STARS.—Hedy Lamarr, Walter Pidgeon.

ATMOSPHERE.—Sex drama, a tropical "Journey's End," adapted from Leon Gordon's stage play, showing the effect of climate and environment on white employees in a torrid, mosquito-infected Congo plantation.

ORGAN.—"Nocturne," No. 1, "Clouds," Debussy (Ricordi), with adaptation from the piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.5066 by Symphony Orchestra.

"FORESTALLED" (Columbia)

CERT. U. Length 5,543 ft. Reg. No. F.5915. Reviewed in KINE. November 19, 1942.

STARS.—Charles Starrett, Iris Meredith.

ATMOSPHERE.—Western romantic melodrama, told in small-town settings, of a courageous girl and a tough Westerner, who together defeat a ruthless crook's plan to gain complete control of the district.

ORGAN.—"La Gazza Ladra" Overture, Rossini (N.C.), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia L.X.353 by symphony orchestra.

"DESTINATION UNKNOWN" (G.F.D.)

CERT. A. Length 5,688 ft. Reg. No. F.5999. Reviewed in KINE. December 17, 1942.

STARS.—William Gargan, Irene Hervey.

ATMOSPHERE.—Under cover comedy-melodrama of international intrigue in China on the eve of Japan's assault on Pearl Harbour. Russian jewellery sent to China for munitions is the prize.

ORGAN.—"Slavonic Rhapsody," Friedmann (Hawkes), with adaptation from the piano-solo copy only.

NON-SYNC.—As organ, recorded on H.M.V. C.2702 by symphony orchestra.

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FITZROY PAGE RETURNS TO LONDON

Again with Gaumont-British

CONTINUING my visits to North London kinemas I visited this week the Gaumont, Camden Town, where Fitzroy Page is being featured at the console of the Compton organ, having been at this house since Christmas Eve, 1942. This organist was billed as Roy Page from the Opera House, Empress Theatre, and Tower Gardens, Blackpool, and although the name seemed familiar I expected to meet a stranger.

When Manager Lane very kindly sent down for him and we went into his den for a chat, he said he had adopted Roy as being short and snappy for bill matter, and then I recognised him as Quentin Maclean's assistant at the old Pavilion, Shepherds Bush, in the very early silent days, and he also reminded me that he had deputised for Edgar Peto in my old orchestra, both as solo and orchestral organist at Islington. Since then he has been five years in America, visited India and the Far East as conductor for musical comedy tours, and, of course, had a good share of B.B.C. broadcasting. He is happy to have a resident solo organist job on G.-B., and is already making good at Camden Town.

Before giving details of his recital (which, by way of courtesy, must be ascribed to the G.-B. musical director, Mr. Grimshaw), I must mention the unique position of the organ console at this theatre. It is housed at the extreme left of the stage, directly under the organ chamber and grille, comes out on rails on a turntable and this requires no lift. From the patron's point of view it is the only organ in a kinema I have ever heard where the sounds produced by the player seem actually to be diffused from the console itself, and is thus, to my mind, ideal. From the player's point of view it is, I believe, not so good as being so near to the grille he can have no idea of the volume of tone going into the auditorium. However, this can be adjusted by personal tests, and if universal would be excellent for accompanying variety and might induce some organists to use much less powerful tonal registration to their great advantage. I sat in the stalls, and the registration effects, both in power and contrast were everything to be desired and a pleasure to hear.

The interlude was a collection of really worth-while music, theme songs of film successes, such as "Waltzing in the Clouds" and the "Donkey's Serenade" from "Firefly," "The Pagan Love Song" from the "Pagan," Jack Buchanan's song "Come out of the Pantry," and the theme favourite from the "Night is Young," "Your Kiss will Live in my Heart," etc. Reception was very cordial by the matinée audience. Fitzroy Page has some special interludes in preparation and I hope to pay a return visit before very long to hear one which will have some musical illustrations of some of his adventures in the Orient.

A. W. O.

SHOWMAN'S TRAILER FOR SHOWMEN

Earl St. John "Stars"

A TRAILER for showmen by a showman comes from Paramount for that company's great new Technicolor musical, "Happy Go Lucky," which is generally released on February 22.

Earl St. John, of Odeon Theatres, is the "star" of the special trailer, and his role is that of master of ceremonies. As he draws attention to some of the outstanding features of "Happy Go Lucky," shots from the picture are flashed on the screen showing the five big stars of the musical—Mary Martin, Dick Powell, Eddie Bracken, Betty Hutton and Rudy Vallee—in brief sequences from the many hilarious and colourful episodes of this sparkling production.

For the making of the trailer, the office of Tony Reddin, Paramount's publicity director, was temporarily transformed into a film studio, complete with cameras, arc lamps, sound apparatus, etc.

The trailer will be released immediately, and exhibitors will find they have an entertaining, graphic forerunner to "Happy Go Lucky," which should prove to be a powerful drawing card for this gala musical show.

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FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
		LONDON.				
Thur.. Feb. 18	10.30 a.m. & 2.30 p.m.	Century	Thunder Birds	20th Century-Fox	Gene Tierney ...	
.. .. 18	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Keeper of the Flame	M-G-M	———	
.. .. 19	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Mademoiselle France	M-G-M	Joan Crawford ...	
Fri.. .. 19	2.40 p.m.	Plaza	Submarine Alert	Paramount ...	Richard Arlen ...	
.. .. 23	11 a.m.	G.B. Theatre ...	Thunder in the City	International F.R.	———	
Tues.. .. 24	11 a.m.	G.B. Theatre ...	Yesterday's Hero	International F.R.	———	
Wed.. .. 24	2.30 p.m.	Leicester Square	The Silver Fleet	G.F.D.	Ralph Richardson ...	
.. ..			**BELFAST.**			
Tues.. Feb 23	10.45 a.m.	Classic	Arabian Nights	G.F.D.	Jon Hall	A
Wed.. .. 24	10.45 a.m.	Classic	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
			BIRMINGHAM.			
Fri.. Feb. 19	10.30 a.m.	Forum	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.30 a.m.	Scala	Arabian Nights	G.F.D.	Jon Hall	A
.. .. 19	10.30 a.m.	West End ...	Underground Agent	Columbia	Bruce Bennet ...	A
.. .. 23	10.15 a.m.	Forum	Casablanca	Warner	Humphrey Bogart ...	U
Tues.. .. 23	10.30 a.m.	Scala	Andy Handy's Double Life ...	M-G-M	Mickey Rooney ...	
.. .. 24	10.30 a.m.	Scala	Mademoiselle France	M-G-M	Joan Crawford ...	
Wed. .. 24	10.30 a.m.	Scala	Cargo of Innocents	M-G-M	Robert Taylor ..	
Thur. .. 25						
			CARDIFF.			
Fri.. Feb. 19	10.30 a.m.	Olympia	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.45 a.m.	Empire	Troubles Through Billets ...	Columbia	Penny Singleton ...	U
Tues.. .. 23	11 a.m.	Odeon	Happy Go Lucky	Paramount ...	Mary Martin ...	U
.. .. 23	10.30 a.m.	Olympia	Casablanca	Warner	Humphrey Bogart ...	U
.. .. 23	10.45 a.m.	Park Hall ...	Cargo of Innocents	M-G-M	Robert Taylor ...	
.. .. 23	10.45 a.m.	Empire	The Lido Mystery	Columbia	William Gargan ...	A
.. .. 24	10.45 a.m.	Empire	Arabian Nights	G.F.D.	Jon Hall	A
Wed.. .. 24	10.45 a.m.	Park Hall ...	Keeper of the Flame	M-G-M	Spencer Tracy ...	
			GLASGOW.			
Fri.. Feb. 19	10.30 a.m.	Regal	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.45 a.m.	New Savoy ...	Arabian Nights	G.F.D.	Jon Hall	A
Tues.. .. 23	10.45 a.m.	Green's	Lucky Legs	Columbia	Jinx Falkenburg ...	U
Wed.. .. 24	10.45 a.m.	Green's	Blackie Goes Hollywood ...	Columbia	Chester Morris ...	A
.. .. 24	10.45 a.m.	La Scala ...	Cargo of Innocents	M-G-M	Robert Taylor ...	
Thur.. .. 25	10.45 a.m.	Green's	Underground Agent	Columbia	Bruce Bennet ...	A
			LEEDS.			
Fri.. Feb. 19	10.30 a.m.	Ritz	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.30 a.m.	Scala ...	Underrgound Agent	Columbia	Bruce Bennet... ...	A
.. .. 19	10.45 a.m.	Tower	Thunder Birds	20th Century-Fox	Gene Tierney ...	
Tues.. .. 23	10.30 a.m.	Tower	Andy Handy's Double Life ...	M-G-M	Mickey Rooney ...	
.. .. 23	10.45 a.m.	Scala ...	Arabian Nights	G.F.D.	Jon Hall	A
Wed.. .. 24	10.45 a.m.	Scala	Pittsburgh	G.F.D.	Marlene Dietrich ..	U
.. .. 24	10.30 a.m.	Tower	Mademoiselle France	M-G-M	Joan Crawford ...	
Thur.. .. 25	10.30 a.m.	Tower	Cargo of Innocents	M-G-M	Robert Taylor ...	
			LIVERPOOL.			
Fri.. Feb. 19	10.30 a.m.	Forum	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.45 a.m.	Futurist	The Boogie Man Will Get You ...	Columbia	Boris Karloff	A
Tues.. .. 23	10.45 a.m.	Futurist ...	Underground Agent	Columbia	Bruce Bennet ...	A
Wed.. .. 24	10.45 a.m.	Scala	Cargo of Innocents	M-G-M	Robert Taylor ...	
Thur. .. 25	10.45 a.m.	Palais de Luxe ...	Mademoiselle France	M-G-M	Joan Crawford ...	
			MANCHESTER.			
Fri.. Feb. 19	10.30 a.m.	Odeon	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.45 a.m.	Gaumont ...	Arabian Nights	G.F.D.	Jon Hall	A
.. .. 19	10.45 a.m.	Theatre Royal ...	The Lido Mystery	Columbia	William Gargan ...	A
.. .. 19	10.45 a.m. & 2.30 p.m.	Private Th. ...	Casablanca	Warner	Humphrey Bogart ...	U
Mon.. .. 22	10.30 a.m.	Gaiety	Seven Shorts	RKO-Radio ...	———	
Wed.. .. 24	10.45 a.m.	Market Street ...	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	
Thur.. .. 25	10.30 a.m.	Gaiety	Nine Shorts	RKO-Radio ...	———	
.. .. 25	10.45 a.m.	Market Street ...	Keeper of the Flame	M-G-M	Spencer Tracy ...	
			NEWCASTLE.			
Fri.. Feb. 19	10.30 a.m.	Haymarket ...	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.45 a.m.	Queens Hall ...	Arabian Nights	G.F.D.	Jon Hall	A
Tues.. .. 23	10.45 a.m.	Queens Hall ...	Pittsburgh	G.F.D.	Marlene Dietrich ...	U
.. .. 23	10.30 a.m.	Haymarket ...	Casablanca	Warner	Humphrey Bogart ...	U
.. .. 23	10.45 a.m. & 3 p.m. ...	Own Theatre ...	Thunder Birds	20th Century-Fox	Gene Tierney ...	
Wed.. .. 24	10.30 a.m.	Essoldo	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	
			NOTTINGHAM.			
Fri.. Feb. 19	10.30 a.m.	Hippodrome ...	Cat People	RKO-Radio ...	Simone Simon ...	A
.. .. 19	10.45 a.m.	Scala	Arabian Nights	G.F.D.	Jon Hall	A
.. .. 19	10.30 a.m.	Carlton	Casablanca	Warner	Humphrey Bogart ...	U
Tues.. .. 23	10.30 a.m.	Scala	Cargo of Innocents	M-G-M	Robert Taylor ...	
			SHEFFIELD			
Fri.. Feb. 19	10.30 a.m.	Cinema House ...	Cat People	RKO-Radio ...	Simone Simon ...	A
Tues.. .. 23	10.30 a.m.	Regent	You Were Never Lovelier ...	Columbia	Rita Hayworth ...	U
.. .. 23	10.30 a.m.	Union Street ...	Thunder Birds	20th Century-Fox	Gene Tierney ...	
.. .. 23	10.30 a.m.	Cinema House ...	Keeper of the Flame	M-G-M	Spencer Tracy ...	
Wed.. .. 24	10.45 a.m.	Cinema House ...	Arabian Nights	G.F.D.	Jon Hall	A
.. .. 24	10.30 a.m.	Regent	The Lido Mystery	Columbia	William Gargan ...	A
Thur.. .. 25	10.30 a.m.	Regent	Lucky Legs	Columbia	Jinx Falkenburg ...	U
.. .. 25	10.30 a.m.	Cinema House ...	Andy Hardy's Double Life ...	M-G-M	Mickey Rooney ...	

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